

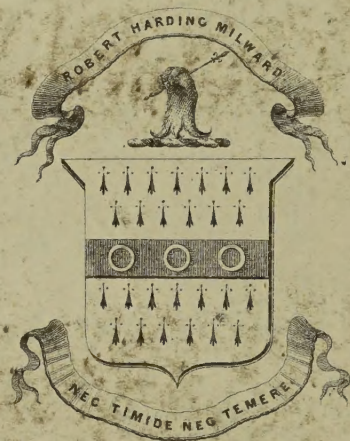
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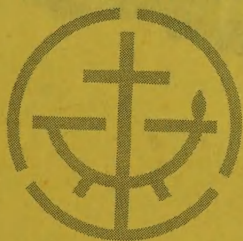


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*The FOUR
EVANGELISTS*

*HOLBEIN
SOCIETY*





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THE HOLBEIN SOCIETY'S FAC-SIMILE REPRINTS.

THE
FOUR EVANGELISTS.
ARABIC AND LATIN.

SDS
14/-

WITH WOODCUTS

Designed by ANTONIO TEMPESTA.

EDITED BY
ALFRED ASPLAND, F.R.H.S.

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M.DCCC.LXXIII.

SANCTUM
DEI
EVANGELIUM
ARAB. LAT.

الانجيل المقدس لربنا يسوع المسيح
المكتوب من اربع الابجيليين المقدسين
اعني
متى ومرقس ولوقا ويوحنا

EVANGELIUM SANCTUM
DOMINI NOSTRI JESU CHRISTI
CONSCRIPTUM A QUATUOR
EVANGELISTIS SANCTIS
ID EST
MATTHAEO, MARCO, LUCA, ET JOHANNE.

והלכו עמים רבים ואמרו לכו ונעלה אל הר יהוה אל בית אלהי יעקוב
ויורנו מדרכיו ונלכה בארחתיו כי מציון תצא תורה ודבר יהוה מירושלם

*Et ibunt populi multi, & dicent, venite & ascendamus ad Montem
Domini, ad Domum Dei Iuacobi, & docebit nos vias suas, & ambu-
labimus in semitis ejus, quia de Tzione exibit Lex, & Verbum Domini
de Jerosolyma.*

Jesa. II. v. 3.

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INTRODUCTION.



AS Oriental philology is foreign to the objects of the HOLBEIN SOCIETY and is outside the knowledge of the editor, no attempt will be made to reproduce the Arabic text of the four Evangelists. One complete page will be given in facsimile to indicate to the curious the period of the Arabic; and such literary memoranda will be produced as may be gleaned from the few writers who have noticed the work, or who have written on subjects having close reference to it. These notices are given merely for the purpose of introducing the art work of the sixteenth century. Our last facsimile was of the German artist Ammon, the present introduces an Italian master, a quarter of a century later, viz., Antonio Tempesta.

The Arabic and Latin edition* of the four Gospels illustrated by Tempesta is a scarce book. It will be found in the British Museum in its various states, except that with the dedication of Rodolus to Cardinal Madrutius; in the general library there is the Arabic alone, also a copy with the new titlepage and date 1619; another with Malanimeus's preface; one without preface, which belonged to Isaac Casaubon, and enriched with his MS. notes. Besides these they have one in the King's Library, and one in the Cracherode Library. As Casaubon died little more than

* Although this is not the earliest specimen of printing in the Arabic character, it is the first occasion of the printing of the writings of the Evangelists. It is the editio princeps of the Arabic Gospels. To Fano belongs the honour of bringing out the first Arabic book, viz., "Septem Horæ Canonice," in the year 1514.

twenty years after it was issued, he must have been one of the earliest possessors of the volume. The Bodleian has it without dedication, introduction, or preface. They have two copies of it in the University Library at Cambridge, but in the same state as that in the Bodleian.

As an art work it is specially curious ; the only known wood-engravings designed by Tempesta, and though possessed of merit which ranks them with the best Bible cuts* which that prolific century produced, they have escaped the industrious research of Bartsch, Heineken, and Ottley. How close and exhaustive this search has been we learn from the fact that Bartsch describes 1,460 prints from copper-plates, and mentions many others which he rejected as of doubtful pedigree. Papillon is the only art writer who notices the work, and his notice contains stupid blunders. These will be referred to in speaking of Tempesta. Notwithstanding the recognition of Pocock, Michaelis, and other Oriental scholars, this edition of the four Evangelists was "rescued from almost entire oblivion" by Malanimeus, and now, as a contribution to art, is rescued from oblivion in the publications of the HOLBEIN SOCIETY.

Schnurrer,† in his "*Bibliotheca Arabica*," traces the adventures and vicissitudes of this volume with rigorous care and exactness. He says it was printed in folio at Rome, 1590-91. A double edition was issued, one in Arabic alone, another in Arabic and Latin.

The Arabic edition has this inscription, first in Arabic, with a Latin translation below, as follows :—

"*Evangelium Sanctum Domini nostri Jesu Christi, conscriptum a quatuor Evangelistis sanctis, id est, Mattheo, Marco, Luca, et Johanne. Romæ, in typographia Medicea. MDXC.*"

"The Holy Gospels of our Lord Jesus Christ, written by the four holy Evangelists, Matthew, Mark, Luke, and John. At Rome, in the Medicean printing-press. 1590."

* This must be understood as referring rather to the designs than to the cutting.

† *Bibliotheca Arabica*. Auctam nunc atque integram edidit D. Christianus Fredericus de Schnurrer. Halæ ad Salam. 1811.

No preface, the first page beginning with the Gospel of Matthew, and finishing in the middle of page 368. Subjoined are two lines of Arabic, thus translated:—"Printed in the city of Rome at the printing-press of the Grand Duke Ferdinand I., in the year of our Lord one thousand five hundred and ninety-one. 1591."

The Latin and Arabic edition commences at Matthew with page 9. The reason of the eight omitted pages was to leave room for a dedication, under the hand of John Baptist Raymond, to some monarch or distinguished person. Cæsar Malanimeus is the authority for this, in his work printed at Florence in 1773, detailing the history and progress of the Laurentian Library,* page 84. Altered circumstances prevented either the title-page or dedication being added by Raymond.

Some copies are seen having in place of a title the following,—“Sanctum Dei Evangelium. Arab. Lat.” Some conclude with the following, in Latin:—

ADDRESS OF THE PRINTER TO THE READER.

“Courteous reader, we have an anxious and difficult task in hand in our printing-press, since it is strange and new, and as yet unseen in our times or by our ancestors, namely, the printing of books in the Arabic, Syriac, Persian, and Ægyptian characters. What wonder, then, if a few errors are overlooked in the Arabic text of the four Evangelists, seeing that in languages such as Latin, Greek, and Hebrew, most familiar to our presses, large and indeed enormous numbers of mistakes are found?”

Two pen corrections are here suggested, one in the Arabic text at page 103, last line, and one in the Latin at page 230, line 3, where *eosque qui* is to be inserted before *non obediunt*. The courteous reader is then invited to make

* The Mediceo-Laurentian Library is contained in the convent attached to the church of San Lorenzo. The Dominican monks sold the library to Leo X. in 1508. In 1532 Clement VII. restored it to Florence. It contains 6,952 MSS., many of great rarity and value. Bandini, the librarian, described them in thirteen folio volumes, 1764-78. The printed volumes number only 1,316.

such other corrections of errors as have escaped the diligence of the printer. Dated Rome, Medicean printing-press. 1591.

Some copies are found with a title in Arabic and a Latin translation, thus rendered :—

“The four sacred Gospels of our Lord Jesus Christ, written in Arabic, translated into Latin, and adorned with cuts. Rome, at the Medicean printing-press. 1619. By permission of the authorities.”

Schnurrer had seen a copy with a dedication, not dated, of the most fulsome flattery to Cardinal Madrutius by Jo. Antonius Rodolus. This Rodolus claims for himself the office of type-corrector, and he is reproved by Schnurrer as having been guilty of an absurd fabrication. He describes another copy with a portrait of Cardinal Madrutius, and another again where the address to the reader by the printer is restored, but omitting the date and place.

For the last change we have to wait for nearly two centuries, when Cæsar Malanimeus comes forward with the preface, which we have given in full with the translation. Schnurrer concludes with declaring his absolute conviction that all these Latin and Arabic copies represent one and the same edition. A comparison page by page and line by line shows the same peculiarities of type and the same errata. He points out ten.

As to the size of each edition, 3,000 copies were printed of the Arabic and Latin, according to Assemanio (*Biblioth. Med.*, page 55), and of the Arabic alone 4,000 was the number printed, according to Bandini (*Lettera*, page 84); and latterly the opinion has prevailed that these books are very rarely seen in Europe, as they were nearly all distributed in the East. Bandini writes thus :—“When it was reported that many infidels were converted by the mere reading of these Gospels, Gregory XIII., influenced by this and other causes, desired the copies to be extended to 4,000, of which 1,000 were to be distributed partly amongst the Christians and partly amongst the infidels; so that either by sale or gratuitous distribution they might be useful in promoting the Christian religion.”

Of the result (adds Schnurrer) nothing is known ; it is not likely that the ingenious woodcuts would recommend the books to Mohammedans. We know, on the authority of Bandini, that copies were not unfrequent in Florence, and sold at a moderate price. We are ignorant of the origin of the Arabic text, probably some manuscript in the Medicean Library.

Schnurrer completed his "*Bibliotheca Arabica*" more than sixty years since, and this edition of the Gospels was then probably not unfrequently met with in Italy, as Malanimeus, in 1774, had drawn all the copies from their hiding-place and exposed them for sale. As the price was moderate,* the remainder would probably meet with a ready sale. In English booksellers' catalogues it is now unseen.

As to Rodolus and his impudent mendacious dedication, how he obtained possession of copies, or the exact date of his dealing with it, it is impossible to speak with certainty.

We have no very clear evidence of the date of transfer of the Medicean press from Rome to Florence. The date, 1610, given by Malanimeus as that of the transfer, could hardly be correct, if the date is reliable of an Arabic grammar issued from this press during this year by Raimondi ; and in the year 1619 a false title-page to the four Evangelists was issued.

Cæsar Malanimeus undertook to edit and reproduce the volume, as he tells us, at the instigation of Peter Leopold, and what he did was this :—He wrote a vainglorious preface, chiefly for the purpose of puffing his edition of *Kimchi*, and his discourse upon the old controversy as to the rendering of the Hebrew word *עלמה*, virgin, in Isaiah vii. 14, "Therefore the Lord himself shall give you a sign : Behold, a virgin shall conceive and bear a son, and shall call his name Immanuel." Malanimeus is commanded to render assistance to the Arabic student, as the text is without vowel signs, and written in the old classical Arabic, and he

* Brunet states that in Molini's catalogue the diglott was priced 50 francs, the Arabic 30 francs.

excuses himself by pleading his modesty, and his fear lest he should be considered rash and bold. He finds eight pages vacant at the commencement of Matthew, and he ingeniously occupies these by inserting two title-pages, verso the second a quotation from Isaiah, then four pages of the preface; thus accounting for the missing eight. The new matter is bound up with the old, and the unsuspecting reader, finding the paging all right, the date, Florence, 1774, and not curiously scanning the colophon with the date 1594, would naturally suppose that this was a late edition. The paper is well matched, but the water-mark is altogether different. Thus it will be seen that the Arabic Gospels have occasioned two curious literary frauds,—one by Rodolus, the second by Malanimeus. The preface writer carefully avoids all statements of the number of impressions that he discovered amongst the hidden treasures, or whether they were in sheets or bound. He gives no information as to the style of the Arabic, whether classical or vulgar, and does not tell us even that it has no vowel signs, but only the diacritic points. The Latin, which is the Vulgate,* altered to suit the Arabic idiom, reads from left to right, the contrary way to the Arabic, a very obvious defect, as the words do not correspond.

To the kindly interest of a learned friend and distinguished oriental scholar, Professor Theodores, of Owen's College, the editor is indebted for the following remarks upon the Arabic Gospels:—

“The Arabic version of the four Gospels, first published at Rome in 1591, and subsequently at Leyden and elsewhere, is looked upon, according to De Wette (*Lehrbuch der Einleitung in das N. T.*, § 21), as a direct translation

* The edition of the Vulgate published by Sixtus (with a notice prefixed, that any one daring to alter his translation would be excommunicated) was found to swarm with errors, and was rigorously suppressed by Gregory XIV. As a curiosity it is much prized by book-collectors. De Bure says that only one large paper copy was known to exist in all France. At the sale of the Marquess of Lansdowne, in 1806, a copy of this kind, being imperfectly described, was knocked down for 10s. 6d. It ultimately found its way to Sir Mark Sykes's shelves. At his sale it realized £32. 11s. ; and a copy, possibly the same, has changed hands for £39. 10s.

from the Greek, with occasional interpolations from the Syriac and Æthiopic Gospels. Between it and the Gospels in the Arabic New Testament, published by the Bible Society, there are numerous though unimportant variations. One of the more notable various readings occurs in Luke ii. 14, where the Roman edition reads: 'Glory to God on high, upon earth peace, and among men joy' (English version, 'Good will towards men').

"The Bible Society's Arabic Gospels convey the following interpretation: 'Glory to God on high, and upon earth peace to men of good will,' which is in accordance with the reading of the Latin Vulgate, viz., 'Gloria in altissimis Deo, et in terra pax hominibus bonæ voluntatis,' and with that of three very ancient Greek manuscripts brought to light by Tischendorf.

"The modern division of the Bible into chapters, commonly attributed to a prelate of the thirteenth century, is not followed in the Roman edition of the Gospels: Matthew consists of 101 sections, Mark of 54, Luke of 86, and John of 45, each of which is called *Faṣl*. The modern editions of the Scriptures in Arabic indicate both the *Faṣl* and the chapter, *Aḥḥah*.

"The number of misprints is not inconsiderable throughout the volume, although the printer mentions only two, one in the Arabic text and one in the Latin, in his notice at the end of the work. There are even typographical errors in the Arabic text which have influenced the Latin rendering (Matth. xxiii. 8).

"The author of the Arabic version is unknown,' says Schnurrer, 'Textus Arabicus unde sumtus sit, ignoratur' (Bibliotheca Arabica, p. 350). His language is that which ever has been and still is used by learned Moslemin from the west coast of Africa to India, and of which the Qurán is the universally acknowledged model. This 'literary or classical Arabic,' in contradistinction from 'vulgar Arabic,' differs, of course, according to the genius of the writer and the subject under treatment; but it is in a high degree remarkable that the influence of large intervals of time and space has been and is so slight on the character of 'literary

Arabic.' An educated Englishman, for instance, is unable to understand, without special training, the writings of his forefathers of but four or five centuries since ; to reproduce the language and style of those times requires the talent and the boldness of a Chatterton. The same may be said of the German and the Frenchman of our time, but not of the educated Arabian in Africa or Asia. The expatriated Emir Abdulkáder addressed, on the fourth day of the month Du 'lhaja of the year 1264 of the Flight (=2nd November, 1848), to a Parisian lady, a poem in the style of Arabic to which he is accustomed, that does in no wise betray, by its *language*, its modern nativity : it might have been a composition of Asmaï, the great poet, modestly alluded to by the Emir, who stood in high favour with the Kaliph Harún Arrashíd in those palmy days of Moslem rule long since elapsed.

" Differences of longitude and latitude seem to produce as little change on literary Arabic as the effect of centuries. Abu Mohammed Haríri, the author of the entertaining Maqamát, was born at Baçra, near the Persian Gulf ; Abu 'lwalid Ibn Roshd (' Averrois che 'l gran comento feo '), came from Cordova, in Spain ; Muhammed Naçiruddín, the compiler of the Ilkhanian astronomical tables, belonged to Tus, in Kórásan ; Haja Kalfa Mustafa, the incomparable Arabic bibliographer, was a native of Constantinople ; Abu 'ltájeb Motanebbi, the prince of poets, was born at the village of Kendah, near Kufa, on the western bank of the Euphrates ; and the birthplace of Ibn Sina (Avicenna), the master of medical science, was an inconsiderable locality near Bokára, in a country where, in our days, science and art are utterly neglected. All these drew upon the same grammar and upon the same lexicon for the material part of their varied compositions.

" The spoken language, or 'vulgar Arabic,' is thus described by Renan (*Histoire des Langues sémitiques*, i. p. 396) :—'Vulgar Arabic is, properly speaking, nothing but classical Arabic deprived of its learned grammar and of its copious accompaniment of vowels. All the final inflections, which express either the cases of nouns or the

moods of verbs, are omitted. For the delicate mechanism of the classical syntax, the vulgar tongue substitutes a simpler and more analytical process. Prefixes and separate words mark those differences which the written language expresses by the addition of final vowels; the tenses of the verbs are determined by words which are joined to the aorist to render the meaning precise.

“‘With respect to the Lexicon, vulgar Arabic has here likewise rejected that superabundance of words which rather encumbers than enriches the classical idiom. The vulgar tongue admits none but words of the common stock of Semitism, to which, occasionally, a somewhat deflected meaning is given. A few foreign words, varying according to the geographical position of the provinces where Arabic is spoken, and principally adopted from Turkish, change here and there the perfectly Semitic character of that language, which is still the vernacular idiom of very extensive countries.’

“The Arabic Gospels of the Roman edition are without the vowel-signs, which, in fact, are seldom found in Arabic or other books written in a Semitic alphabet (except the *Æthiopic*). Copies of the *Quran* and other devotional writings, the correct reading of which is aimed at with religious solicitude, are generally supplied with the vowels and other orthoëpic signs. It is remarkable that the Jews, on the contrary, allow no scroll of the law from which the *Torah* (the *Pentateuch*) is read in the synagogue to exhibit anything but the bare consonants of the sacred text. The points above or below the letters in the Arabic Gospels are not vowels, but ‘diacritical points,’ without the assistance of which the difficulty of distinguishing most of the letters in the Arabic alphabet from each other would be well-nigh insurmountable. It must be borne in mind that the Semitic alphabets consist of consonants only.

“The letters are those called *Neski*, the simplest and the most generally used of all Arabic characters. There are several styles of caligraphy described by distinct names, such as *Thuluth*, *Yakuti*, *Reyhani*, &c.; and among the Persians the *T’alîq*, the *Shekesteh*, &c., each adapted to

some special purpose, in which caligraphy plays a part ; but they are all easily reducible to the common Neski, the origin of which is by *some* writers carried back to ante-Islamic times. The Kufic characters, specimens of which are rarely met with, are in reality the same as the Neski, and both are evidently imitations of one variety or another of the Syriac alphabet. The Kufic generally appears in ancient inscriptions and on coins of early dates : the superiority of the Neski for expeditious writing must have been very soon recognized. Specimens of all the named styles of Oriental writing, beautifully executed, will be found in Charles Stewart's 'Persian Letters.'

"The tradition of Arabia tells of the existence of a language and of an alphabet peculiar to the South country, and in vogue there centuries before the Islám. The alphabet is known by the name of Musnád, and the language is the Hımyarič. Only within the last forty years those traditions have been verified through the discovery of inscriptions, in an unknown character, near the city of Sana, and, which is even more important, through the discovery of a population in the centre of the country with a speech of undoubted antiquity, and at the same time differing considerably from the Arabic spoken in the rest of the peninsula and elsewhere. These discoveries, in which French scholars have been prominently active, have led to investigations in Germany, France, and England, the results of which tend to establish the identity between the dialect and the inscriptions recently discovered on the one hand, and the Hımyar language and the Musnád writing of the Arabian traditions on the other hand. (See on this subject the highly interesting article in Renan, 'Histoire des Langues sémitiques,' p. 303, *et seq.*)

"The gain to the criticism of the Bible to be achieved from the Medicean edition of the four Gospels in Arabic cannot be estimated at a high rate. The translator does not exhibit a very intimate acquaintance with Hebrew antiquities, or he would probably not have rendered 'phylacteries,' in Matt. xxiii. 5, by a word which means 'cloaks, mantles, wrappers, pallia, viz. Ardlyah,' anything

but frontlet-bands (Deut. vi. 8), which is the only true description of the 'Tephillin,' in Greek (from their ritual application) *φυλακτήρια*. There is (soit dit en passant) something characteristic of national differences in the translation of this term as given by the French Bible of Le Maistre de Sacy, and as it appears in Martin Luther's version. What the Frenchman describes as 'les paroles de la loi écrites sur des bandes de parchemin,' the German explains by 'Denkzettel.'"

It is curious to observe that the Mohammedans of India, at any rate those whom Mohsan Fani talked with, were quite ignorant of the possession of their sect in Arabia of a translation of portions of the New Testament under the title of the Gospels of St. Barnabas, which is, in truth, only an Islamite version of the four Gospels. In it the word Paraclete is changed into Achmet, and thus the advent of Mahomet is predicted.

Sale, in his notice to the reader, prefacing the translation of the Koran, gives this account of the MS. :—

"The book is a moderate quarto, in Spanish, written in a very legible hand, but a little damaged towards the latter end. It contains 222 chapters of unequal length, and 420 pages; and is said, in the front, to be translated from the Italian by an Arragonian monk named Mostafa de Aranda. There is a preface prefixed to it, wherein the discoverer of the original MS., who was a Christian monk, called Fra Morino, tells us, that having accidentally met with a writing of Irenæus (among others), wherein he speaks against St. Paul, alleging for his authority the Gospel of St. Barnabas, he became exceedingly desirous to find this Gospel; and that God, of his mercy, having made him very intimate with Pope Sixtus V., one day, as they were together in that Pope's library, his Holiness fell asleep, and he, to employ himself, reaching down a book to read, the first he laid his hand on proved to be the very Gospel he wanted. Overjoyed at his discovery, he scrupled not to hide his prize in his sleeve, and on the Pope's awaking, took leave of him, carrying with him that celestial treasure, by reading of which he became a convert to Mohammedism."

"This Gospel of St. Barnabas contains a complete history of Jesus Christ from his birth to his ascension, and most of the circumstances of the four real Gospels are to be found therein, but many of them turned, and artfully enough, to favour the Mohammedan system. From the design of the whole, and the frequent interpolation of stories and passages wherein Mahommed is spoken of and foretold by name as the messenger of God, and the great prophet who was to perfect the dispensation of Jesus, it appears to be a most barefaced forgery. One particular I observe therein induces me to believe it to have been dressed up by a renegade Christian, slightly instructed in his new religion, and not educated in Mohammedan (unless the fault be imputed to the Spanish or perhaps the Italian translator, and not to the original compiler), I mean the giving to Mahommed the title of Messiah, and that not once or twice only, but in several places; whereas the title of the Messiah, or as the Arabs write it, *Masih*, *i.e.* Christ, is appropriated to Jesus in the Koran, and is constantly applied by the Mohammedans to him, and not to their own prophet. The passages produced from the Italian MS. by M. de la Monnoye are to be seen in the Spanish version almost word for word."

Besides this version of the Gospels the Mahommedans have an Arabic translation of the Pentateuch.

Schnurrer remarks that in sending this Arabic Bible into Mahommedan countries, the wood engravings were little likely to advance missionary work. The passage in the Koran which forbids images would always recur to the memory of the faithful when looking over the pages.

Carsten Niebuhr, writing a hundred years ago, after a lengthened sojourn in Arabia, remarks upon the absence of all art works, either pictorial or moulded, amongst the natives. He also states that the language of the Koran was taught in the colleges as a learned language. He adds that at the date of his visit there was only one Christian place of worship in Arabia; that single exception was at Basra.

The possession by the Arabs of the Christian Scriptures with Mohammedan corruptions and glosses, and their fana-

tical repugnance to images, would induce them to look with peculiar disfavour on an orthodox version of the Gospels ornamented and interpreted by engravings. They would take especial exception to the second woodcut, where the Virgin is adoring Christ, which has no text in the Vulgate to authorize it.

A curious experiment was made during the last century, in translation. An Arabic Bible was issued from Rome for the use of the Eastern Churches, and we are informed by the author of the Bibliographical Dictionary that "this version is altogether modelled after the Vulgate, and the language of it has been considered barbarous by learned men. When copies of the first volume were sent into the East they could scarcely be understood, and the missionaries were accused of corrupting the word of God. This occasioned so much disturbance that the work was suppressed by Papal authority for many years, till afterwards the whole of the work was printed off."

Of Avicenna, mentioned in Malanimeus's preface, some romantic stories are told in the "*Dabistán*, or *School of Manners*." This singular book was written in 1645 by a Persian called Mohsan Fani, who died in the reign of Aurengzeb, A.D. 1670. He spent most of his life in India, and describes in his work the religions and manners prevailing in Hindostan. As bearing upon the missionary efforts made by the Roman Pontiffs in the East, and which occasioned the publication of the Arabic Gospels, it will be interesting to observe, as stated in the preface to the "*Dabistán*," that "we can scarce doubt that it was from some Roman Catholic missionary that he (Mohsan Fani) received his information, as he portrays particularly the Roman Catholic doctrine, of which, in my opinion, he exhibits a more faithful idea than that which a great number of Protestants entertain, and are wont to express." Mohsan Fani, as a remarkably learned man, and a most industrious bookworm, being in communication with the Roman missionaries a few years after the publication of the Arabic Gospels, most probably saw them, and scanned with curious eyes the designs of Tempesta.

We give this notice of Fani and his book to render intelligible an allusion to him previously.

The facsimile pages from the Koran are taken from Carsten Niebuhr's "Travels in Arabia." He states that they were obtained with great difficulty and expense from the public library at Cairo. The fragment was there treasured with deep veneration as the handwriting of Caliph Omar.

ANTONIO TEMPESTA.

During the latter half of the sixteenth century art was declining in Italy. It is not our purpose to investigate the causes of this decline ; national misfortunes and the vicissitudes incident to all human effort may to some minds be considered sufficient explanation ; but whatsoever the causes, the fact is recognized. If great artists were few, patrons were many, and conspicuous among them was Gregory XIII. He gave an extraordinary impulse to building ; on every side structures arose bearing the Pontifical arms, and the Roman nobles vied architecturally with the Pope in building palaces. All had to be decorated or hung with pictures.

It was at this period that Antonio Tempesta opened his studio in Rome, and he soon attracted the attention of Gregory, who employed him in fresco-painting in the gallery and loggie of the Vatican. We have no record of the exact date of his settlement in Rome, but it must have been in his early manhood, as he was only thirty years of age when Gregory died, and he had then completed some important works for him. His genius was great, but it had never received its best development, owing generally to the declension of art, and specially to the fact that his two masters, though themselves by no means undistinguished, were only able to introduce him to the portals of art.

He soon outstripped them, and they probably learnt more from him than he from them. In our search for examples of his work we start from the Vatican, and find much fresco-painting in the north and east sides of the middle loggie, executed by him in imitation of that of

Raphael and his pupils. Brought into immediate competition with the great master, and working in a style altogether foreign to his custom and tastes, we need not be surprised to learn that it is described of inferior execution. Raphael's work is represented by Head as "composed of an inexhaustible multitude of the most exquisitely graceful objects, animate and inanimate, arabesque, &c., supposed to have been suggested by the frescoes in the Baths of Titus; among which those who stop even for a moment to examine and admire the collection cannot fail to recognize very many figures that, copied and recopied for the last three centuries, are now generally introduced into ornamental designs, and dispersed in familiar forms all over Europe." The Pope also employed Tempesta to illustrate his missionary Arabic Evangelists, and he accordingly, at what date we know not, drew the designs, which were cut in wood, and which will be more particularly described hereafter.

What work Tempesta did for the Marchese Giustianini it is difficult to say, as the Palazzo Giustianini has been long dismantled, let out in separate portions, and the pictures dispersed; but it is recorded that the Marchese was a liberal patron. Some important work of our artist's is to be seen in the Palazzo Mattei. Amongst pictures by Paul Brill, David, Vandyke, and Tintoretto, Tempesta's fresco-painting is to be seen in the sixth room. On three sides is a broad band of frieze of panoramic fresco, resting on the Dado, exhibiting* "an infinite number of small figures of an extraordinarily illustrative and graphic character. It represents the triumphal entry of Charles V., on being crowned by Clement VII., into the city of Bologna, and exhibits the costume of all the different personages composing the grand pageant with extraordinary accuracy. The Emperor and the Pope are side by side, the former on horseback, and the latter borne on men's shoulders in the sedia gestatoria, accompanied on each side by the bearers of the flabelli, large fans or screens of peacocks' feathers,

* "Rome." By Sir C. George Head. Vol. i. p. 396.

as at the present day. After the Pope and the Emperor follow the cardinals on horseback, each cardinal bare-headed, and bearing his scarlet hat elevated on a pole resting on the pommel of the saddle. After the cardinals follow the principal ecclesiastical and military authorities, and then the nobility and notables, comprising altogether some hundred figures from end to end, each finished so carefully that not only may persons so inclined investigate the minutest points of dress and costume most satisfactorily, but one may readily fancy every individual face a likeness of the original. Of the higher personages, some are in litters attended by sumpter mules; but every one of higher and of lower grade, whether on foot or on horseback, inasmuch as all are represented upon a long line of foreground at equal distance, is delineated with the same exactness; so that if it were required to make a perfect examination of the whole series, hardly less time than a whole morning would suffice for the purpose." As this palace was only erected in 1615, and Tempesta died in 1630, it must have been the work of his matured hand.

Visitors to Rome rarely see an interesting specimen of Tempesta's work, that decorating the church of S. Stephano Rotondo. Having nothing attractive in its appearance, being, as its name implies, circular, and badly built of brick, and being moreover out of the way, it attracts few visitors, but it will well repay a visit. It will require a long visit to examine with anything like care the wonderful panorama it contains. The whole is devoted to the illustration of the suffering of the martyrs of the early Christian Church. Nearly five hundred lineal feet of the walls are thus occupied, and about half of it is executed by Tempesta; the rest by Pomerancio. In the foreground are large figures, very carefully painted, giving with horrible exactness the various forms of torture in every variety of incident which Pagan cruelty enforced; in the background smaller groups, engaged in the same fearful work. Bryan mentions that a fine picture of the Murder of the Innocents is to be seen in this church. He may possibly have mistaken this martyr fresco for the painting he describes. More agreeable work of our

artist's may be seen at the Villa Pamfili Doria; a boar-hunt, executed in chiaroscuro, and in his most spirited manner, adorns the wall.

The best-known work of Tempesta is a broad frieze along the base of the ceiling of the chamber of the Aurora in the Rospigliosi Palace. The group by Guido, occupying a large flat central space in the ceiling, and still apparently as bright and lustrous as when it left the artist's hand, is a trying neighbour; but the frieze representing the Triumph of Love and Virtue holds its own, and sustains the painter's fame.

It was unfortunate for this master that Vasari wrote his lives of the painters just before his time. Vasari, whose gift it was to gather from all quarters, memoirs, biographical incidents, and anecdotes, would have told us something of his domestic life, of his joys and sorrows, of his triumphs and his failures; but no subsequent writer took up the broken thread of Vasari's narrative till time had obliterated the traces of his citizenship and of his home. A portrait exists of him, and is the sole record of what manner of man he was. His reputation was by no means confined to Rome, as will be evident from the following extract from Lanzi.* Speaking of the Florentine school, he says:—

“Antonio Tempesta was among the first to acquire a celebrated name in Italy for landscapes and for battles. He practised engraving, prepared cartoons for tapestry, and gave scope to his genius in the most fanciful inventions in grotesque and ornamental work. He surpassed his master in spirit, and was inferior to none, not even to the Venetians. In a letter on painting by the Marquis Giustiniani he is adduced as an example of great spirit in design, a gift conferred by nature, and not to be acquired by art. He attempted few things on a large scale, and was not so successful as in small pictures. The Marquis Niccolini, the Order of the Nunziata, and several Florentine families, possess some of his battles painted on ala-

“History of Painting in Italy.” By Abbate Luigi Lanzi. Roscoe's translation.

baster, in which he appears the precursor of Borgognone (Cortese), who studied him attentively. He most frequently painted in fresco, as at the Villa Caprarola, in the Este villa at Tivoli, and in parts of Rome, from the time of Gregory XIII. Most of the historical pictures in the Vatican Gallery are his work; the figures, a palm and a half high, display astonishing variety and spirit, accompanied by beautiful architecture and landscapes, with every species of decoration. He is not, however, very correct, and his tints are sometimes inclined too much to a brownish hue; but all such faults are pardonable in him, as being occasioned by that pictoric fury which inspired him, that fancy which hurried him from earth, and conducted him through novel and sublime regions unattempted by the vulgar herd."

In a subsequent passage on the third epoch of the Roman school he observes:—

"But in battles and hunting-pieces none in these times equalled Antonio Tempesta. He was followed, though at a considerable interval, by Francesco Allegrini."

That Tempesta had many imitators and copyists is certain; but it is scarcely safe to attempt a list, as on revising those variously given in the different dictionaries of painters, we find the mistakes of Felibien and Pilkington repeated, and such confusion between the names of Antonio Tempesta, Il Tempesta, and Tempestino or Tempesta,* that no reliance can be placed on their statements.

In leaving Tempesta as a painter, and in leaving much unsaid because the authorities are questionable, it may be stated that though he was inferior to the great painters of the so-called golden age of Italian art, he was certainly one

* Il Tempesta's proper name is Peter Molyn or Mulier, and Tempestino's patronymic was Marchi: the former derived the sobriquet of Tempesta from the spirit which he infused into his storm pieces, and Marchi acquired his name of Tempesta or Tempestino simply because he was Molyn's pupil. Regard for the reputation of Antonio should clear him from being confounded with Molyn, who whilst residing at Genoa was convicted of the murder of his wife, and condemned to death. He escaped capital punishment, and on the bombardment of Genoa in 1684 by the French, the prisons were opened and the painter escaped.

of the most distinguished men of his period, and as a painter is better understood and more valued on the Continent than in England.

As an engraver it is sufficient to quote the authority of Adam Bartsch that even his less remarkable prints may be studied with advantage by engravers, and that he owes his wide reputation chiefly to his work with the graver. Heineken says, in his "*Idée Générale*,"—"The work of this artist is tolerably complete in the Dresden Saloon, and fills four large volumes." Such was Bartsch's estimation of the contents of these volumes, that he devotes fifty pages of his "*Peintre Graveur*" to their description. As his prefatory remarks are short, we give them in full :—

"Antonio Tempesta, painter and engraver, was born at Florence in 1555, and died 1630, aged seventy-five years. He was a pupil of Santa Siti and of John Stradan.

"There are few artists who equal Tempesta in his fertility of resource in composition : his groups are spirited, his figures exhibit elegance and grace, and his design, though not pure, indicates extraordinary skill.

"Battles, hunting-pieces, marches, and cavalry-fights are the subjects which he treats by preference. Although his horses are too fleshy, they have the merit of variety in their attitudes and movements. The heads of these animals are treated nobly.

"All the prints of Antonio Tempesta are deeply bitten in with aquafortis : this gives them an appearance of crudeness little likely to please the eye of the amateur ; but the knowledge of drawing and the freedom of hand make up for what they want in delicacy.

"Although the general finish of the prints of Tempesta is little remarkable, engravers may obtain useful lessons in laying the first plans of their works when they have horses to introduce.

"There are besides many engravings of Tempesta which, even disregarding their spirited freedom of touch, deserve to be collected by amateurs in their portfolios.

"Tempesta is indebted chiefly for his wide reputation to his engravings. His work of this kind is very extensive.

"The catalogue which we now submit to the public numbers 1,460 prints, and we believe that it is tolerably complete; though, according to Gori, there are some who pretend that Tempesta's plates amount to 1,519. Many of these are dated, the oldest in the year 1589, the most recent in 1627."

Adam Bartsch was keeper of the imperial prints at Vienna. He was born in 1757, and died in 1820 or 1821. He was by profession an engraver, and his natural prejudices in favour of his own branch of art led him to value an artist rather by his work with the burin than with the brush. Never effusive, he censures with critical accuracy, and praises with philosophical moderation. Lanzi, on the other hand, more universal in his tastes, evidently regarded Tempesta more as a painter than as an engraver. Lanzi died in 1810, in his seventy-eighth year. Roscoe, in the memoir prefixed to the translation of "*The History of Painting in Italy*," describes the work as "one of the most complete models of sound historical composition of which the modern age can boast." And again:—"During the period of his travels through Italy, in pursuit of antiquities,* he had carefully collected materials for a general history of painting, which was meant to comprise, in a compendious form, whatever should be found scattered throughout the numerous authors who had written upon the art. These materials, as well as the work itself, had gradually grown upon his hands, as might be expected from a man so long accustomed to method, to criticism, to perspicuity; in short, to every quality requisite in the philosophical treatment of a great subject."

Lanzi's great learning and untiring research enabled him to use with discretion the art literature in existence, to discriminate fable from truth, and to distinguish sound criticism from idle conceits. Still speaking of his work on painting, Roscoe proceeds:—"It brings into full light the leading professors of the art, exhibits at due distance those

* He was head antiquary and director of the Florentine Gallery, so appointed by Duke Leopold, mentioned by Malanimeus.

of the second class, and only glances at mediocrity and inferiority of character inasmuch as to fill up the great pictoric canvas with its just lights and shades."

After these extracts from Roscoe, we shall be in a better position to value at their true worth the criticisms of Lanzi upon Tempesta, and to rescue the latter from the neglect and almost contempt which many travellers feel for this artist's works, — travellers gaining their first knowledge of art under the guidance of ignorantly-written hand-books.

The specimen plate which we give in the Appendix exhibits fairly Tempesta's engraving, and indicates to the experienced eye the merits and defects of his work on copper,—the bold vigorous drawing, nobleness of mien in the figures, and at the same time the evident haste of an impetuous artist, and the want of tenderness in the background. It is singular that we have only one series of wood-engravings designed by the same hand, as it was early work, and Tempesta must have felt that he possessed in a high degree the art of designing on wood, and as he evidently had not much fancy for the mechanical parts of engraving, wood-designing would have enabled him to transfer the after-process to meaner hands. Possibly it was the meanness of some of the hands which deterred him from further attempts in this direction. Several workmen were evidently employed to cut the blocks to illustrate the Arabic Gospels: the least masterly of them are signed L. P. Compared with the others, they are coarse and stiff, with badly-discriminated texture, and with hands and feet roughly rendered.

We mentioned before that Papillon was the only writer on art known to us who has mentioned these woodcuts. His notice is short, and, as usual with him, mistaken as to facts. He states that the initials represent Luca Penni. This artist was born in 1500, and died in 1530, five years before Tempesta was born. He then states that these engravings were cut many years before the book was printed, thus attempting to accommodate the failing dates. Who the L. P. was it is now impossible to say; several

engravers about this time used the same initials; but as the work is poor, it is useless to follow the inquiry.

In addition to the general distrust which prevails in reference to Papillon's statements, Heinecken furnishes a special reason for distrust. He met Papillon in Paris, and accepting his statement that St. Louis had forbidden playing cards, he inserted this mistake as a fact in a work he was publishing. He closes his notice of Papillon with these words:—"I find that this writer is too ignorant to be quoted in future."* Thus Bartsch, not having seen the Arabic Gospels, disregarded his notice of Tempesta's woodcuts. In order to make this memoir of Tempesta in this work as complete as possible, we give a translation of Bartsch's catalogue, abridged, but sufficiently full for the identification of prints. Opportunities of collation are few, but all available references have been made. The editor's son, Lees Aspland, has undertaken this portion of the work.

Bible cuts of the sixteenth century were generally small, sometimes so small as to render them very indistinct, and carelessly printed. Those of Tempesta are five inches wide and four deep. In taking the negatives, Mr. Brothers has slightly reduced them to bring them within the printing limits of the usual HOLBEIN SOCIETY'S volume. Unlike the Italian woodcuts of the earlier part of the century, it will be observed that the process of cross-hatching has been introduced. This method of obtaining strength had been long in use in Germany before the Italians adopted it. The process of concave lowering was not then known to the Italian woodcutters. Since the time of Bewick, so Jackson informs us, it has been generally adopted to mark the lights, and to give tenderness to parts. It is accomplished by slicing the block to the depth of a sixteenth part of an inch or more. Tempesta's wood-engravings had not the advantage of this method, and consequently we

* Papillon's treatise, though historically untrustworthy, is interesting and valuable as a description of methods. He did much to advance the art of wood-engraving, and it is creditable to his ingenuity that Jackson reports that there is scarcely any method now practised that was not known to him.

fail to have those nice gradations of light and shade which distinguish more modern woodcuts.

It is not contended that these are satisfactory specimens of Italian wood-engraving, *i.e.* of wood-engraving at its best period;—they are interesting as representing Italian xylography at the close of the sixteenth century, when copperplate was rapidly superseding woodcuts. They represent a period when wood-designers were disappearing and woodcutters were becoming more and more mechanical; when wood-engraving in its higher forms had disappeared from its chosen seat, Germany. Doubtless Tempesta could have secured better work if he had sent the designs to be cut in Venice or Lyons; but he probably intrusted the cutting to Roman workmen, and the result is that those signed L. P., whoever he was (certainly not Luca Penni, as stated by Papillon), retain some of the vigour of Tempesta's designs, and notably in the woodcut of St. Luke, where the daring outline of the artist is preserved; but most of them, besides coarseness and angularity, exhibit an unskilful crosshatching which destroys the sense of modelling in the limbs, and introduces a disagreeable blackness in the entire engraving. Those executed by other hands, whilst more delicate and generally agreeable, whilst more graceful and generally discriminative of texture and with less of deformity in the extremities, certainly fail to render satisfactorily the extraordinary spirit of Tempesta's designs. The two editions of the Arabic Gospels, representing seven thousand copies, could only have been completed by wood-blocks, or at least fourteen copper-plates, and the latter would have to be printed before the typographer could finish his work, and the expense of the work would have been much increased.

Taken as a whole, and in spite of the deficiencies of the workmen, they exhibit the power and skill of the artist, serve as historic records of the then condition of xylographic art in Rome, and add another wood-designer, hitherto without general recognition, to Italy in the sixteenth century.

The four Evangelists have their appropriate symbols. Amidst an endless variety of these Tempesta has selected those in vogue with the German engravers, and gives Matthew, attended by an angel holding an inkstand; Mark with his winged lion; Luke with a winged bull; and John with his eagle. The same arrangement of symbols may be seen painted on a rood-screen in the church at East Ruston, in Norfolk.

CATALOGUE

OF THE

ENGRAVED WORKS OF TEMPESTA.

IN Bartsch the size of the prints is given in inches and lines, in this Catalogue it is given in inches and fractions of an inch.

The contractions used are *h* for height, and *w* for width. At the end of the Catalogue an Additional Catalogue is given, containing a description of works either not clearly identified with any in Bartsch, or omitted by him.

Many of the prints are inscribed with a name followed by the word *formis*, *forma*, *for*, *excudit*, or *excud.* This signifies that the person named is the publisher.

In the notes appended to the Catalogue the authority for the statements made is added at the end in brackets.

For shortness, (Bryan) is used to express Bryan's Dictionary of Painters and Engravers, edited by Stanley, and published by Bohn, 1865.

CATALOGUE EXTRACTED FROM BARTSCH.

OLD TESTAMENT.

1. God creating the Animals. Marked "Ant. Tempest. flore f."
h. $12\frac{9}{16}$ in. ; *w.* $16\frac{9}{16}$ in.
- 2-13. History of the Creation of the World. Series of 12 plates.
h. $3\frac{1}{2}$ in² ; *w.* $4\frac{3}{4}$ in.

- (2.) God creates the Heaven and Earth. Marked "Tempest . . . in Roma."
- (3.) He separates the Earth from the Waters. Same inscription.
- (4.) He creates the Herbs and the Trees.
- (5.) He creates the Sun, Moon, and Stars.
- (6.) He creates the Fishes and Birds.
- (7.) He creates other Animals.
- (8.) He creates Man and Woman.
- (9.) He places them in Paradise.
- (10.) He commands them not to eat of the Tree of Life.
- (11.) Adam and Eve, seduced by the Serpent, eat the Forbidden Fruit.
- (12.) God reproaching them for their Disobedience.
- (13.) Adam and Eve driven from Paradise.
- 14-233. History of the Old Testament. Series of 220 plates.
 $h. 2\frac{2}{17}$ in. ; $w. 2\frac{6}{17}$ in.
- 234. Battle of the Jews and Amalekites. Two plates joined to form one. $h. 18\frac{8}{17}$ in. ; $w. 29$ in. Dedicated by Ant. Tempesta to Pompeo Targoni.
- 235-259. Combats and other military operations illustrating the Bible. Series of 25 plates. Numbered 1 to 24, and marked with Tempesta's monogram. Rome, 1613. $h. 7$ in. ; $w. 10\frac{6}{17}$ in.
- (235.) Frontispiece containing the Arms of Cosmo II., Grand Duke of Tuscany, and Allegorical figures, and a dedication to him.
- (236.) Cain killing his brother Abel.
- (237.) Abraham overcoming the Army of the Enemy, who held Lot as a prisoner.
- (238.) Lot and his Family restored by Abraham to their Country.
- (239.) Moses commanding the Hebrew Army against the Ethiopians.
- (240.) The Defeat of the Ethiopians.
- (241.) The Defeat of the Hebrews by the Canaanites.
- (242.) The Egyptians pursuing the Hebrews.
- (243.) The Army of Pharaoh lost in the Red Sea.
- (244.) The Defeat of the Amalekites by the Hebrews.
- (245.) The Taking of Jericho.

- (246.) Joshua commanding the Sun to stand still.
- (247.) Joshua burning the Chariots of the Enemy.
- (248.) Gideon choosing his Soldiers.
- (249.) Gideon striking Terror in the Enemy's Camp.
- (250.) The Death of Abimelech.
- (251.) David killing Goliath.
- (252.) The Triumph of David.
- (253.) The Death of Saul.
- (254.) The Death of Absalom.
- (255.) Elisha, having blinded the Army of Syria, carries away the King of Israel.
- (256.) The Angel of Death destroys the Army of Sennacherib.
- (257.) Jehosaphat giving Praise to God for the Victory.
- (258.) Judith and Holophernes.
- (259.) The Hebrews rebuilding Jerusalem.

The early copies of these plates bear on the title, "Nicolaus van Aelst formis, 1613"; later copies, "Steffano Scolari forma in Venetia, 1660." (*See* Note 1.)

NEW TESTAMENT.

260-275. Illustrations to the New Testament and the Four Evangelists.

Series of 16 plates, marked with the monogram of Tempesta. *h.* $2\frac{6}{17}$ in. ; *w.* $1\frac{9}{17}$ in.

- (260.) The Virgin surrounded by Angels.
- (261.) The Annunciation.
- (262.) The Visitation.
- (263.) The Nativity of Christ.
- (264.) The Presentation in the Temple.
- (265.) The Adoration of the Magi.
- (266.) The Circumcision.
- (267.) The Flight into Egypt.
- (268.) The Resurrection of Lazarus.
- (269.) The Crucifixion.
- (270.) The Pentecost.
- (271.) The Prophet David.
- (272.) St. Matthew.
- (273.) St. Mark.
- (274.) St. Luke.
- (275.) St. John.

- 276-290. The 15 Mysteries of the Rosary. Series of 15 plates.
h. $2\frac{3}{12}$ in. ; *w.* $2\frac{8}{12}$ in. Unmarked, but each plate has
 in the margin a Latin verse.
 (276.) The Annunciation.
 (277.) The Visitation of St. Elizabeth.
 (278.) The Nativity.
 (279.) The Presentation in the Temple.
 (280.) Christ disputing with the Doctors.
 (281.) The Prayer in the Garden.
 (282.) The Flagellation.
 (283.) The Crown of Thorns.
 (284.) The Crucifixion.
 (285.) The Carrying of the Cross.
 (286.) The Resurrection.
 (287.) The Ascension.
 (288.) The Pentecost.
 (289.) The Assumption of the Virgin.
 (290.) Her Coronation in Heaven.
- 291-324. Illustrations to the Life of Christ. Series of 34 oval plates.
h. $2\frac{1}{12}$ in. ; *w.* $2\frac{2}{12}$ in. Engraved in a slight, masterly
 manner, with an uncrossed stroke (*gravés au seul trait*).
325. The Flight into Egypt—St. Joseph leads the ass towards the
 right. *h.* $9\frac{3}{12}$ in. ; *w.* $7\frac{2}{12}$ in. Marked with Tempesta's
 monogram.
326. Jesus Christ crucified between two thieves. Below are
 the Virgin, St. John, and St. Magdalen. *h.* $17\frac{2}{12}$ in. ;
w. $13\frac{8}{12}$ in. Marked "Antoni. Tempesta inven. et fecit,
 1612." In the margin are two Latin verses and a dedi-
 cation by Pietro Stephanoni to Peter Enriquez de
 Herrera.

Proofs are found, although rarely, without either the verses or dedi-
 cation. (*See* Note 2.)

THE VIRGIN.

327. The Virgin on a Crescent, surrounded by Cherubims.
h. $3\frac{3}{12}$ in. ; *w.* $5\frac{2}{12}$ in. Unmarked.
328. The Virgin, enthroned, giving Rosaries to St. Dominic and
 St. Catherine of Sienna. *h.* 11 in. ; *w.* $7\frac{6}{12}$ in. Marked
 "Ant. Tempest. fe." Dedicated to Curce Cinquino.

329. The Virgin (half-length) crowned by two Angels. *h.* $11\frac{6}{12}$ in.; *w.* $9\frac{4}{12}$ in. Marked "Natalis Bo^{us}," and with Tempesta's monogram. (*See* Note 3.)

SAINTS.

- 330-343. Jesus and the Apostles, including St. Paul. Series of 14 plates. *h.* $7\frac{2}{12}$ in.; *w.* $5\frac{1}{12}$ to $5\frac{2}{12}$ in.

Each piece is marked with Tempesta's monogram, and numbered.

(330.) The Saviour seated.

(331.) St. Peter, 1.

(332.) St. Paul, 2.

(333.) St. Andrew, 3.

(334.) St. James, 4.

(335.) St. John, 5.

(336.) St. Thomas, 6.

(337.) St. James, 7.

(338.) St. Philip, 8.

(339.) St. Bartholomew, 9.

(340.) St. Matthew, 10.

(341.) St. Simon, 11.

(342.) St. Thaddeus, 12.

(343.) St. Matthias, 13.

- 344-357. Christ, the Virgin, the Twelve Apostles, and St. Paul. Series of 14 plates. *h.* $19\frac{3}{12}$ in.; *w.* $13\frac{3}{12}$ in.

Each plate marked with the mark of Tempesta and the name of Nic. van Aelst. Each plate has at the bottom two scenes from the life of the Saint.

(344.) 1. Jesus Christus, containing a dedication to Pope Gregory IV., by Nic. van Aelst.

(345.) 2. S. Maria.

(346.) 3. S. Petrus Apostolus.

(347.) 4. S. Andreus Apostolus.

(348.) 5. S. Joannes Apostolus.

(349.) 6. S. Jacobus minor Apostolus.

(350.) 7. S. Thomas Apostolus.

(351.) 8. S. Philippus Apostolus.

- (352.) 9. S. Bartholomeus Apostolus.
 (353.) 10. S. Mathæus Apostolus et Evangelista.
 (354.) 11. S. Simon Apostolus.
 (355.) 12. S. Thadæus Apostolus.
 (356.) 13. S. Matthias Apostolus.
 (357.) 14. S. Paulus Apostolus.
 358-374. Various Saints. Series of 17 oval plates. *h.* $2\frac{9}{12}$ in.;
w. $2\frac{2}{12}$ in.

In the same style as Series 291-324, *gravés au seul trait*.

- 375-389. The Life of St. Philip Benizi. Series of 15 plates, including the frontispiece. *h.* $3\frac{8}{12}$ in.; *w.* $2\frac{1}{12}$ to $2\frac{1}{12}$ in. Numbered 1 to 14. Inscribed "Vita B. Philippi Benicii—alendam pietatem universi sui ordinis, CIOIOXC. Romæ."
 390-462. The Virgin Martyrs of Rome. Series of 73 oval plates, exclusive of title-page, which is inscribed "Imagini di molte S.S. Virgini Romæ," &c. "Gio. Ant. de Paoli form." *h.* $2\frac{9}{12}$ in.; *w.* $4\frac{4}{12}$ in. The title-page is engraved by an unknown hand.

These are proofs of the plates engraved for the work entitled "Historia delle Sante Vergini Romane, &c., opera di Antonio Gallonio. Roma, 1591." 4to. Each plate bears the name of the saint, &c. There are proofs existing before any letters.

- 463-489. The Life of St. Anthony, Patriarch of the Hermits of the East. Series of 27 plates, not including frontispiece. *h.* 7 in.; *w.* 6 in. Numbered 1 to 27. Dedicated by Tempesta to Cardinal Cinthio Aldobrandini. 1597.

In a later edition the dedication is effaced and replaced by the inscription "Vita S. Antonii Abbatis—Antonius Tempesta fecit. Si Stampano in Roma alla pace," &c.

490. St. J. Capistran, of the Order of St. Francis. His miracles are represented in 12 compartments ranged round the plate. *h.* 18 in.; *w.* $12\frac{1}{12}$ in. Dedicated by Tempesta to Cardinal Charles de Medici. 1623.
 491. St. Dominic. After B. Sprangers. *h.* 18 in.; *w.* 14 in. Marked in the margin, "Cesar Caprianicus formæ Romæ." (*See* Note 4.)

492. St. Eustachius meeting a Stag with a Crucifix between its antlers. *h.* $6\frac{9}{12}$ in. ; *w.* $9\frac{8}{12}$ in. Inscribed in the margin "S. Eustachius," and Latin verses beginning "Venator predam cupiens," &c.

493. St. Jerome in the Desert. *h.* $6\frac{6}{12}$ in. ; *w.* $9\frac{8}{12}$ in.

N.B. The copy Bartsch had seen had lost its margin.

494. St. Francis receiving the Stigmata. *h.* $6\frac{6}{12}$ in. ; *w.* $9\frac{8}{12}$ in. In the margin is inscribed "S. Franciscus," and Latin verses beginning "Vulnera diuini dum," &c.

495. St. Jerome meditating on the Last Judgment. *h.* $16\frac{1}{2}$ in. ; *w.* $13\frac{6}{12}$ in. Marked "Ant. Tempesti inu. et fecit."—"Baptista Parmensis Formis Romæ. 1590." (*See* Note 5.)

496. The Conversion of St. Paul the Apostle. *h.* $13\frac{1}{12}$ in. ; *w.* $17\frac{9}{12}$ in. Marked "Anto. Tempesti inuenit et incidit."

The plate is dedicated to Lucas Cavalcante by Tempesta.

497. St. Frances, accompanied by an Angel clothed as a Priest, surrounded by representations of the Ceremonies observed in Rome on her Canonization. *h.* $14\frac{6}{12}$ in. ; *w.* $19\frac{6}{12}$ in. Marked "Ant^s. Temp^{us} incidit."

498-544. The various punishments suffered by the Christian Martyrs. Series of 47 plates. *h.* $7\frac{1}{12}$ to $7\frac{2}{12}$ in. ; *w.* 5 in.

These plates were engraved for a work entitled "Trattato de gli Instrumenti di Martirio..... usate da Gentili contro Christiani descritte et intagliate in rame. Opera di Antonio Gallonio. In Roma. 1591."

4to. The plates in this edition are marked at the bottom with the numbers of the pages. A Latin edition of this work was published in Paris in 1660, entitled "De Sanctorum Martyrum Cruciatibus. Antonii Gallonii," &c. To this latter edition is prefixed a frontispiece by an unknown hand, dated 1659. The plates in this translation are very weak, and the numbers of the pages are effaced.

SECULAR HISTORY.

545-556. The chief Actions of the Life of Alexander the Great. Series of 12 plates, including the frontispiece. *h.* $7\frac{6}{12}$ in. ; *w.* $10\frac{6}{12}$ in. The plates are numbered 1 to 12. The frontispiece is inscribed "Alexandri magni præcipuæ

res gestæ ab Antonio Tempesta Florentino æneis formis expressæ—CIC. IOC. VIII. Venduntur Antverpiæ, apud Jo. Bapt. Vrintium." In a later edition "Car. de Malvery" appears as the publisher.

557. View of Two Statues of Alexander the Great overcoming Bucephalus, by Phidias and Praxiteles. *h.* $13\frac{5}{8}$ in.; *w.* 18 in. Marked "Ant. Tempest. fec."
558. The Equestrian Statue of the Emperor Marcus Aurelius Antoninus in the Capitol at Rome. *h.* $17\frac{1}{2}$ in.; *w.* $12\frac{6}{8}$ in. Unmarked. Dedicated by Nic. van Aelst to Cardinal Odoardo Farnese. (*See* Note 1.)
559. The Death of Camillus in the Fight between the Latins and Trojans. Two leaves forming one print. *h.* $10\frac{1}{2}$ in.; *w.* $31\frac{6}{8}$ in. Marked "Ant. Tempesti fecit."—"Cesar. de or, in."—"Sta. Fo. Ro. 1591." The second proofs marked "Joannes Orlandi excudit."
- 560-595. The War of the Romans and Batavi. Series of 36 plates. *h.* $5\frac{5}{8}$ in.; *w.* $7\frac{3}{8}$ in. Mostly marked. Numbered 1 to 36. The frontispiece is marked "Ant. Tempesta f."

These plates have been published with descriptions under the title "Batavorum cum Romanis Bellum, &c., Auctore Othone Vænio, &c. Antverpiæ. 1612." Oblong 4to. (*See* Note 6.)

- 596-607. The twelve first Roman Emperors on horseback. Series of 12 plates. *h.* 11 in.; *w.* $8\frac{5}{8}$ in. Numbered 1 to 12, and preceded by a frontispiece inscribed "XII Cæsares in equestri forma elegantissime efficti Antonio Tempesta Florentino inventore atque incisore."—"Battista Panzera Parmen. formis. Romæ. 1596." Dedicated to Giacomo Bosio. (*See* Note 5.)
- 608-616. The four principal Heroes and five Heroines of Rome on horseback. Series of 9 plates. *h.* 5 in. ?; *w.* $3\frac{9}{8}$ in. Each plate marked with the name or mark of Tempesta, and one also with "Joannis Orlandi a Pasquino formis. Romæ. 1597."
617. A Frieze with a Combat of Roman Horsemen imitating an antique bas-relief. *h.* $4\frac{1}{8}$ in.; *w.* $15\frac{7}{8}$ in. Unmarked. On the right is a horseman, whose horse falls on its head, and beyond him a trumpeter.

618. The Triumph of a Roman Emperor, drawn from ancient monuments. Two plates joined to form one. *h.* $17\frac{5}{8}$ in. ; *w.* $27\frac{1}{2}$ in. Marked "Antonii Tempeste Florentini inventoris opus. Romæ, anno salutis 1603." Dedicated to Raymond Turre, Count de Valsasino, by Tempesta.

619-627. The most celebrated Passages of Rivers by Armies. Series of 9 plates. *h.* $5\frac{1}{2}$ in. ; *w.* $10\frac{3}{4}$ in. Each plate has a description in Italian of its subject.

These plates seem to have been intended to illustrate some book, as they are marked with letters.

(619.) The Passage of the river Centrites by Xenophon.

(620.) The Passage of the Ister by Alexander the Great.

(621.) That of the Granicus by the same.

(622.) That of the Tanais by the same.

(623.) That of the Hydaspes by the same.

(624.) That of the Rhone by Hannibal.

(625.) That of the Rhone by the Elephants of the army of Hannibal.

(626.) That of the Escaut by Alexander Farnese.

(627.) That of the Tiber by Francis Sforza.

628-633. Illustrations of the Life of Margaret of Austria, wife of Philip III. of Spain. 6 plates. *h.* $4\frac{1}{2}$ in. ; *w.* $6\frac{1}{2}$ in.

The plates are numbered 1, 2, 10, 11, 13, and 20, and form part of a series engraved by Tempesta, Jacques Callot, and Raphael Sciaminose. (*See* Note 7.)

634. Plan of the Battle between the Army of the King of Poland and the Rebels in 1605. *h.* $9\frac{1}{2}$ in. ; *w.* $12\frac{5}{8}$ in.

At the right is an explanatory map of the picture. Inscribed "Romæ cum Priuilegio, &c. Jacobus Laurus Romanus f. et excudit, &c. 1606."—"Antonius Tempesta sculpsit." (*See* Note 8.)

635. Equestrian Statue of Henry II. of France. Done in bronze by David Riccio de Volterre. *h.* 17 in. ; *w.* $12\frac{5}{8}$ in.

Dedicated by Nic. van Aelst to Cardinal Charles de Lorraine. (*See* Note 9.)

636. Henry IV. of France on Horseback. *h.* 18 in. ; *w.* $13\frac{3}{4}$ in.
Marked "Anton. Tempest. fec."—"Nicolo uan Aelst
formis. Romæ. 1593." Inscribed "Henricus III, Rex
Galliæ et Navarrae."

Two states. First etched, and before the name of Nic. van Aelst.
Second with the head of the king, engraved by Peter de Jode,
and after the addition of the name of Van Aelst.

N.B. Bartsch gives two dates, 1593 and 1595. Apparently one of
these is a mistake of the press, and one date only is intended to be
given. (*See* Notes 1 and 10.)

637. Equestrian Statue of Cosmo I., Grand Duke of Tuscany.
By Giovanni di Bologna. *h.* $18\frac{1}{4}$ in. ; *w.* 14 in. Dedi-
cated by Tempesta to Giovanni Nicolini, and marked
"Andrea Vaccario forma in Roma. 1608." (*See*
Note 11.)

MYTHOLOGICAL SUBJECTS.

- 638-787. Ovid's Metamorphoses. Series of 150 plates. *h.* $3\frac{7}{8}$ in. ;
w. $4\frac{3}{4}$ in. Numbered 1 to 150, and preceded by a
frontispiece engraved by an unknown hand, inscribed
"Metamorphoseon sive transformationum" . . . "à
Petro de Jode Antverpiano in lucem editi"—"Petrus
de Jode excudit A° 1606." Later editions marked
"Wilhelmus Janssonius excudit Amsterodami," instead
of "Petrus de Jode."

N.B. *See* additional list, numbers F and G. (*See* Note 10.)

- 788-799. The Twelve Labours of Hercules. Series of 12 plates.
h. $3\frac{3}{4}$ to $3\frac{1}{4}$ in. ; *w.* $5\frac{1}{4}$ in. Unmarked, but designed
and engraved by Tempesta. They are preceded by a
frontispiece, inscribed with a dedication by Nic. van
Aelst to Cardinal Francis Maria de Monte. 1608.
(*See* Note 1.)
- 800-803. The Four Elements. Series of 4 plates. *h.* $4\frac{1}{4}$ in. ; *w.*
 $7\frac{3}{4}$ in. Air represented by the Goddess Juno, Fire by
the Sun, the Earth by Cybele, and Water by Thetis,
accompanied by animals that live in the four elements.

- 804-807. The Four Seasons of the Year. Series of 4 plates. *h.* $5\frac{4}{12}$ in. ; *w.* $7\frac{10}{12}$ in. Represented allegorically by the presiding divinities. Numbered 1 to 4, and bearing two Latin hexameters. Date 1592.
- 808-811. The Four Seasons, enframed in arabesques ornamented with figures and medallions of the Signs of the Zodiac. Series of 4 plates. Date 1592. *h.* $5\frac{6}{12}$ in. ; *w.* $7\frac{10}{12}$ in.
- 812-821. Various Landscapes, with fabulous subjects introduced. Series of 10 plates. *h.* $5\frac{1}{12}$ in. ; *w.* $7\frac{1}{12}$ in. Unmarked, but designed and engraved by Tempesta.
- (812.) The Fall of Phaeton.
 - (813.) Narcissus at the Fountain.
 - (814.) The Rape of Proserpine.
 - (815.) Acteon changed to a Stag.
 - (816.) The Death of Adonis.
 - (817.) The Rape of Ganymede.
 - (818.) Dædalus Flying.
 - (819.) The Rape of Europa.
 - (820.) Syrinx changed into a Reed.
 - (821.) Neptune pursuing Ceyx.
822. Diana and Calisto. *h.* $8\frac{5}{12}$ in. ; *w.* 12 in. Marked "Ant. Temp. F." and "Petr. de Jode excud." (*See* Note 10.)
823. Acteon changed to a Stag. *h.* $8\frac{8}{12}$ in. ; *w.* 12 in. Marked "Ant. Temp." and "Petr. de Jode excud." (*See* Note 10.)
824. A Frieze containing Children engaged in the Vintage, and others in the Worship of Priapus. *h.* $2\frac{1}{12}$ in. ; *w.* 14 in. Marked with Tempesta's mark.
825. The Fight of the Amazones and the Greeks. *h.* $10\frac{6}{12}$ in. *w.* $14\frac{9}{12}$ in. Marked "Antonius Tempesta Inuentor et fecit. Anno Jubilei 1600," and "Joannes Orlandi formis," &c. Dedicated by Tempesta to Giuseppe Cesario.
826. Orpheus playing to the Birds and Beasts. *h.* 12 in. ; *w.* $16\frac{2}{12}$ in. Marked "Ant. Tempest. florent.," and "Romæ Joan. Antonius de Pauli formis." Dedicated by Tempesta to Jacobus Sannesius.

827. A Combat of Centaurs against several animals. *h.* $13\frac{3}{17}$ in.; *w.* $17\frac{1}{17}$ in. Marked "Antonius Tempesta inuentor e fecit"—"Joannes Orlandi formis Romæ," &c. Dedicated by Giovanni Orlandi to Count Fortune Cesi.

VARIOUS BATTLE PIECES.

- 828-837. Various Battle Pieces. Series of 10 plates, including frontispiece. *h.* $3\frac{6}{17}$ in.; *w.* $7\frac{9}{17}$ in. Numbered 1 to 9. Dedicated by Tempesta to Pietro Strozzi.
- 838-847. Various Battle Pieces. Series of 10 plates. *h.* $3\frac{6}{17}$ in.; *w.* 10 in. Numbered 1 to 10. Dedicated by Tempesta to Theophilus Torri. Rome. 1599.
- 848-855. Various Battle Pieces. Series of 8 plates, not including frontispiece. *h.* $8\frac{3}{17}$ in.; *w.* $12\frac{3}{17}$ in. Two plates are marked in the margin "Jacobus Kinig Germano, artis in æs incidendi studioso, atque promotori Nicolaus van Aelst Belga hoc Antonii Tempestæ opus lubens dedicauit. Romæ. 1601." The remainder marked with the name of Tempesta. On the frontispiece is a dedication by Tempesta to the Duke de Gallese. (*See* Note 1.)

PROCESSIONS AND CEREMONIES.

856. Catafalque for a Grand Duke of Tuscany. *h.* 8 in.; *w.* 6 in. On each side is a large candelabrum, and two plaques suspended one over the other on the wall. Unmarked.
857. Order of Procession for the Entry of an Ambassador into Rome. Four plates, numbered, to form one frieze. *h.* $1\frac{9}{17}$ in.; *w.* $16\frac{6}{17}$ in. Marked "Ordine che si tiene—Ant. Tempesti," &c. They are engraved on the same plate, one above the other. Dedication by Giuseppe de Rossi to Vaio vai, Prefect of Rome. 1632.
858. Order of the Procession attending the Turkish Sultan. Five plates, to form one frieze. *h.* $2\frac{1}{17}$ in.; *w.* $16\frac{9}{17}$ in. Numbered 1 to 5. Marked "Ordine que tiene il Gran Turco quando caualca,"—"Ant. Temp." &c. Later prints are marked also "Ciartres."

859. Order of the Procession when the Pope, after his Accession, goes to the Church of St. John Lateran at Rome. *h.* $13\frac{9}{17}$ in.; *w.* 19 in. Unmarked. Inscribed "La cavalcatura con le sue ceremonie," &c.
860. The same ceremony in seven plates, comprising one frieze. *h.* $3\frac{3}{17}$ in.; *w.* 16 in. Numbered 1 to 7. Inscribed "Ordine della cavalcata," &c. Marked "Ant. Tempesti" on one plate. Later prints marked "Ciartres."
861. Order of March for the Entry of Pope Clement VIII. into the town of Ferrara in 1598. Two plates joined. *h.* $14\frac{2}{17}$ in.; *w.* 20 in. Marked "Antonius Tempesta in. et sculp. Romæ. 1598." Joseph de Rubeis junior formis. Inscribed "vero disegno," &c.
862. The Ceremony of the Exhibition of the Holy Sudarium in the square before the Turin Town hall. *h.* $15\frac{6}{17}$ in.; *w.* 23 in. Marked "Antonius Tempesta fecit."

The first proofs of this plate have the two figures of Christ on the winding-sheet, printed from a wood block.

VARIOUS ANIMALS.

- 863-886. Horses in various attitudes. Series of 24 plates. *h.* $1\frac{9}{17}$ in.; *w.* $2\frac{5}{17}$ to $2\frac{6}{17}$ in. Unmarked, but designed and engraved by Tempesta.
- 887-914. Animals of various kinds. Series of 28 plates. *h.* $1\frac{9}{17}$ in.; *w.* $2\frac{5}{17}$ in. Unmarked, but designed and engraved by Tempesta.
- 915-940. Fights between various Animals. Series of 26 plates, including frontispiece. *h.* $3\frac{1}{17}$ in.; *w.* $4\frac{9}{17}$ in. On the frontispiece is a dedication by Tempesta to Neri Dragomanno. 1600. *h.* $3\frac{3}{17}$ in.
- 941-968. Horses of various countries. Series of 28 plates. *h.* $4\frac{6}{17}$ in.; *w.* 6 in. Numbered 1 to 28. Preceded by a frontispiece marked "Anto. Tempe. Florent. invent. et incidit, an. 1590," and by a leaf containing a dedication by Julius Roscius Hortinus to the Duke of Bracciano. Altogether thirty leaves.

N.B. *See* No. B, Additional List at the end.

969-990. Birds of various kinds. Series of 22 plates. *h.* $6\frac{3}{4}$ in. ; *w.* about 5 in.

These 22 plates form part of a series of 71, among which 38 are engraved with the graver by Fr. Villamena, some etched with acid by J. Maggi, and the others by Tempesta, who designed the whole series. The names of the birds and the number of the plates engraved by Tempesta are given below. Some only are numbered.

- (969.) Fresone, 59.
- (970.) Passera montanara, 61.
- (971.) Fringuellina.
- (972.) Merlo.
- (973.) Gennara.
- (974.) Fagiano, 43.
- (975.) Tortora.
- (976.) Upupa.
- (977.) Storno.
- (978.) Passero nostrale.
- (979.) Franguello nostrale, 46.
- (980.) Passaro matusino, 56.
- (981.) Ziolo, 55.
- (982.) Verzellino.
- (983.) Fanello.
- (984.) Strillozzo, 57.
- (985.) Passero solitario.
- (986.) Coda rosso.
- (987.) Papagello.
- (988.) Cardello.
- (989.) Vccello della Madonna, 60.
- (990.) Ladola nostrale.

(See Notes 12 and 13.)

HUNTING PIECES.

991-1014. Various Methods of taking Birds used for the Chase, and training them. Series of 24 plates. *h.* $7\frac{1}{4}$ in. ; *w.* $5\frac{1}{4}$ in. Unmarked.

It is possible that these plates belong to the series numbered in this list 969-990. Some are numbered in the same manner.

- 1015-1026. Hunting Scenes. Series of 12 plates, including frontispiece. *h.* 3 in.; *w.* $4\frac{6}{17}$ in. Frontispiece rather larger. The frontispiece represents Pallas and Fame, and the arms of Neri Dragomanno, to whom Tempesta dedicates the work.
- 1027-1074. Hunting Scenes. Series of 48 plates, comprising frontispiece and a leaf containing the dedication. *h.* $3\frac{7}{17}$ in.; *w.* $5\frac{1}{17}$ in. The frontispiece contains various animals, and the inscription "Primo libro di Caccie varie intagliate per mano di Antonio Tempesta in Roma, appresso Andrea Vaccario," &c. The dedication is addressed to Cerasiotes by Giovanni Orlandi.
- 1075-1104. Sporting Scenes and Fights between Animals. Series of 30 plates, including frontispiece. *h.* $3\frac{3}{17}$ to $3\frac{7}{17}$ in.; *w.* $5\frac{3}{17}$ to $5\frac{6}{17}$ in. The frontispiece represents appliances of the chase, and is inscribed, "Venationes ferarum, avium, piscium," &c.—"Joannes Orlandus formis, Romæ, 1602." Dedicated by Tempesta to Antonio Ubertino.
1105. A Chase of various Animals. Engraved from an antique cornelian from the cabinet of P. Stephanoni. *h.* $3\frac{6}{17}$ in.; *w.* $5\frac{4}{17}$ in. Unmarked. Inscribed, "Corneola hæc eximie," &c.
- 1106-1120. Various Hunting Scenes. Series of 15 plates. *h.* $3\frac{7}{17}$ in.; *w.* $5\frac{1}{17}$ in. Numbered 1 to 15. Preceded by a frontispiece representing the arms of Neri Dragomanno, supported by a lion and tiger. Dedicated to Dragomanno by Tempesta. 1598.
- 1121-1132. Various Hunting Scenes. Series of 12 plates, including frontispiece. *h.* $4\frac{9}{17}$ in.; *w.* $7\frac{3}{17}$ in. The frontispiece represents the skin of a lion stretched between two trees. Dedicated by Tempesta to Giacomo Senesio—"Cesari Crapanica forma in Roma." Date 1598.
- 1133-1139. Various Hunting Scenes. Series of 7 plates. *h.* $6\frac{3}{17}$ to 7 in.; *w.* $9\frac{9}{17}$ to 10 in. Marked in the margin of each, "Ant. Tempesta invent. et sculp.," and "F. L. D. H. Ciartres excudit," &c. Numbered

1 to 7. There are proofs before the numbers were added.

It is probable that an eighth piece of this series exists, intended as a frontispiece.

1140-1147. Various Hunting Scenes. Series of 8 plates. *h.* $6\frac{1}{2}$ to $6\frac{1}{2}$ in.; *w.* $10\frac{1}{2}$ to $10\frac{5}{8}$ in. Numbered 1 to 8, and preceded by a frontispiece representing two hunters seated near their horses. It bears the address, "Calistus Ferrante for," &c. Dedicated by Tempesta to Giovanni Leoncini, 1609.

In later editions, the address, Calistus Ferrante, is suppressed, and "Dom. de Rossi" inserted.

1148-1157. Various Hunting Scenes. Series of 10 plates, including frontispiece. *h.* $7\frac{1}{2}$ in.; *w.* $10\frac{1}{2}$ to $10\frac{5}{8}$ in. The frontispiece represents the arms of the Duke Charles de Valois, with Diana, &c., and animals. Dedicated to the duke by Vivot, the celebrated connoisseur. 1621.

Later copies are marked, "Inventé et gravé par A. Tempesta.—A Paris, chez N. Bonnard à l'Aigle." These last are very bad prints.

1158-1161. Various Hunting Scenes. Series of 4 plates. *h.* $8\frac{1}{2}$ to $8\frac{1}{2}$ in.; *w.* 12 in.

(1158.) A Bear Hunt. Marked "Antonio Tempesta inuen. et f., 1599," and the publisher's name, Andrea Vaccario. Dedicated to Giacomo Sannesì.

(1159.) A Chamois Hunt. Dedicated by Tempesta to G. Sannesì.

(1160.) The Return from the Chase. Same dedication.

(1161.) A Stag Hunt. Marked "Anto. Tem."

1162-1163. Two Hunting Scenes. 2 plates. *h.* $9\frac{1}{2}$ in.; *w.* $14\frac{1}{2}$ in.

(1162.) A Stag Hunt—a Lady is seated beside a river.

(1163.) A Double Hunt—on the left a Bear Hunt; on the right a Stag Hunt.

Both marked "Ant. Temp. inuen. et incid."

With Latin inscriptions and the arms of Neri Dragomanno, and dedication to him.

1164. A Hunting of Birds. *h.* $13\frac{4}{7}$ in.; *w.* $17\frac{4}{7}$ in. A horse-
man carrying a falcon, accompanied by a man with
a crossbow. Marked "Ant. Te. f."
1165. A Wild Boar, Bear, and Stag Hunt. *h.* $13\frac{6}{7}$ in.;
w. $17\frac{4}{7}$ in. Marked "Antoni. Tempest. feci.," and
in margin, "Nicolo van Aelst formis Romæ. 1599."

Later copies have "Joseph de Rubeis junior formis Romæ," instead
of Van Aelst. (*See* Note 1.)

1166. A Fishing Scene—in front, at the left, two men load a
cart-horse. *h.* $13\frac{4}{7}$ in.; *w.* $17\frac{4}{7}$ in. Blank space for
arms. Unmarked.
1167. Two Horsemen hunting a Stag—at right a boar hunt, and
in the distance bear and wolf hunting, &c. *h.* $13\frac{6}{7}$ in.;
w. $17\frac{3}{7}$ in. Marked "Antoni. Tempest. fecit." En-
tirely retouched with the graver.
1168. Stag and Boar Hunts—a horseman points towards a stag
attacked by dogs and turns his head towards a hunter
on foot. *h.* $13\frac{6}{7}$ in.; *w.* $17\frac{4}{7}$ in. Unmarked, and
without any inscription.
1169. Hunters pursuing Two Stags and a Wild Boar, which
cross a river. *h.* 15 in.; *w.* $19\frac{8}{7}$ in. Marked "Ant.
Tempest. inu. et fecit,"—"Romæ Joseph de Rubeis
iunior formis." Dedicated by Tempesta to Lucas
Cavalcante.

The first proofs have "Nicolai van Aelst formis" in place of "Jos.
de Rubeis." (*See* Note 1.)

1170. Hunting Scene—at the left a horseman carries a hawk,
and near him is a lady. *h.* $15\frac{8}{7}$ in.; *w.* $20\frac{4}{7}$ in.
Dedicated by Tempesta to Count Perenotto Gran-
vellano.
1171. A Lion Hunt. *h.* $15\frac{1}{2}$ in.; *w.* $20\frac{3}{7}$ in. Marked "Anton.
Tempes. in. et fecit." Dedicated by Tempesta to
Marcel Buontempi.

Later prints have "Andrea Vaccario forma in Roma."

LANDSCAPES.

- 1172-1181. Various Landscapes, with figures. Series of 10 plates.
h. $4\frac{7}{12}$ in. ; *w.* $6\frac{5}{12}$ in. Date, 1592. These plates are numbered 1 to 10, and are marked with the letters S. F. R., which stand for "Statii Formis Romæ."
- (1172.) A Man chatting with two Women near a fire at the foot of a rock.
- (1173.) A Stream, on the banks of which is a horseman at the left, and two oxen at the right.
- (1174.) A Fountain in the court of a great palace. Marked "Joannis Orlandi for. 1598."
- (1175.) Landscape, with a waggon loaded with casks drawn by two horses galloping. Dated 1592.
- (1176.) Another, with a horseman going towards the gate of a town on the left, accompanied by a man on foot carrying a hare.
- (1177.) A Stream in a Wood, on the banks of which, at the left, are a stag and hind, and at the right a hunter and his dog.
- (1178.) Landscape, with two Fowlers at right. Dated 1592.
- (1179.) Another, with a Peasant loading his Ass with fagots, at the right.
- (1180.) Another, with a high mountain, and at the right two Capuchins driving an Ass carrying a load.
- (1181.) View of a Town on a River, with two Fishermen in a boat drawing their net. Marked "Antonius Tempest. in. et fecit."
1182. Landscape with two Shepherds, one playing the bagpipes, the other sleeping. *h.* $6\frac{6}{12}$ in. ; *w.* $9\frac{6}{12}$ in. Marked "Anton. Tempesta inuent. fecit."—"Crist. blanco For."
1183. Landscape, with a Horseman galloping and sounding a horn. *h.* $6\frac{6}{12}$ in. ; *w.* $9\frac{6}{12}$ in. Marked "Antonius Tempesta inuent. fecit."—"Christoforo blanco Formis Romæ."

1184. Landscape, with a Man leading a Mule loaded with a sack.
h. $6\frac{2}{3}$ in. ; *w.* $8\frac{3}{4}$ in. Marked "Anton^s Tempesta
 inu. fecit."—"Ch. Bla. For. Romæ."
 1185. Landscape, at the left a Man and Woman eating.
h. $6\frac{2}{3}$ in. ; *w.* $8\frac{3}{4}$ in. Marked "Anton^s Tempesta in-
 uent. fecit."—"Cristof. blanco formis."
 1186. Landscape, with a Cavalier and Lady, accompanied by
 huntsmen and dogs. *h.* $6\frac{2}{3}$ in. ; *w.* $8\frac{3}{4}$ in. Marked
 "Ant^s Tempesta fecit."—"Crist. blanco For."
 1187. Landscape, with a Man watering his Horse. *h.* $6\frac{6}{7}$ in. ;
w. 9 in. Marked "Anton^s Tempesta inu. fecit."—
 "C. B. formis Romæ."

VARIOUS SUBJECTS.

- 1188-1207. Illustrations to Tasso's "Jerusalem Delivered"; head-
 pieces, one for each canto. Series of 20 plates.
h. $2\frac{1}{2}$ in. ; *w.* $1\frac{3}{4}$ in. These are preceded by a frontis-
 piece engraved by an unknown hand, inscribed "Il
 Goffredo avero Gerusalemme liberata del sig. Tor-
 quato Tasso.—In Roma appresso Gio. Angel. Ruffi-
 nelli. 1627."

N.B.—These plates possibly form a later edition of the work
 mentioned in the Additional List, No. I.

- 1208-1227. Illustrations to Tasso's "Jerusalem Delivered"; head-
 pieces for each canto. Series of 21 plates, including
 frontispiece. *h.* $4\frac{9}{12}$ in. ; *w.* $6\frac{8}{12}$ in. Numbered 1 to
 20. In the margin, at the bottom of each plate, are
 eight Italian verses, except No. 3, where the verses
 are above. The frontispiece contains a dedication
 by Tempesta to Prince Thaddeus Barberini. These
 designs are not similar to those last mentioned.

N.B.—These plates, or those following, Nos. 1228-1247, are possibly
 the originals of those mentioned in the Additional List, No. H.

- 1228-1247. Illustrations to Tasso's "Jerusalem Delivered"; head-
 pieces for each of the cantos. Series of 20 plates.
h. 10 in. ; *w.* $7\frac{6}{12}$ in. These designs are not similar
 to either of the two sets mentioned above. Numbered

1 to 20. Each plate has a border, and at the top a cartouche bearing eight Italian verses.

N.B.—See note to the preceding series, 1208–1227.

1248–1267. Various Sacred Emblems. Series of 20 plates. *h.* $3\frac{7}{8}$ in. ; *w.* $2\frac{1}{8}$ in. Preceded by a frontispiece, *h.* $4\frac{1}{8}$ in. ; *w.* $2\frac{1}{8}$ in. Inscribed, “Emblemata Sacra S. Stephani Caelii montis inter columnis (*sic*) affixa.—Studio et opera Julii Roscii Hortini. Ant. Tem. incidit. CIO.IO.XXCIX.”

1268–1328. Devices, of which the subjects are drawn from the arms of the Borghese family. Series of 61 plates. *h.* $2\frac{6}{8}$ in. ; *w.* $3\frac{1}{8}$ in.

1329–1332. The Four Ages of the World. Series of 4 plates. *h.* $7\frac{8}{8}$ in. ; *w.* $12\frac{6}{8}$ in. Each marked with Tempesta's name. The first “*ætas aurea*” is also marked “*Nicolo van Aelst formis Romae, 1590.*” (*See* Note 1.)

1333–1345. The Months, represented by the various occupations of men. Series of 13 plates, including frontispiece. *h.* 7 in. ; *w.* $10\frac{1}{8}$ to $10\frac{3}{8}$ in. Dedicated by Tempesta to Cardinal Aldobrandini.

1346–1357. The Months. Series of 12 plates. *h.* $4\frac{8}{8}$ in. ; *w.* $6\frac{7}{8}$ in. Each marked with the name or mark of Tempesta. The subjects are differently treated to the last. Each has the sign of the Zodiac at the top, and the name of the month in Latin.

1358–1369. Grotesque representations of the principal Heroes and Heroines of Rome. Half-length, in cartouches. Series of 12 plates. *h.* $5\frac{6}{8}$ in. ; *w.* 4 in.

1370. The Ceremonies of a Marriage as observed among the Romans, with the accompanying sacrifices, from an antique bas-relief. *h.* $4\frac{6}{8}$ in. ; *w.* $13\frac{1}{8}$ in. Unmarked.

1371. Bust of a man in profile, turned to the left. *h.* $7\frac{6}{8}$ in. ; *w.* $5\frac{5}{8}$ in. Inscribed in margin, “*Canossiae familiae nobilissimo stipiti Michaelangelus Bonarotus delineabat.—Ant. T. inc. 1613.*” (*See* Note 14.)

1372. Bust of a Woman in profile, turned to the right. *h.* $7\frac{6}{12}$ in.; *w.* $5\frac{6}{12}$ in. Inscribed in margin, "Michaelangelus Bonarotus inuen.—Ant. T. inc. 1613." (*See* Note 14.)
1373. Men and Women drinking in a Cave filled with casks of wine. *h.* $9\frac{1}{12}$ in.; *w.* $7\frac{3}{12}$ in. Marked in margin, "Nicolai van Aelst formis." (*See* Note 1.)

This print was both designed and engraved by Tempesta.

- 1374-1377. Grotesque figure-pieces. Series of 4 plates. *h.* $5\frac{3}{12}$ in.; *w.* $4\frac{3}{12}$ in. Unmarked.
- (1374.) A Concert of Instrumental Music.
- (1375.) A Dance.
- (1376.) A Vocal Concert.
- (1377.) A Repast.
- 1378-1387. Various designs of Grotesques. Series of 10 plates. *h.* $6\frac{8}{12}$ in.; *w.* $5\frac{1}{12}$ in. Numbered 1 to 10. Each has the mark of Tempesta.

There is a frontispiece, *h.* $6\frac{6}{12}$ in.; *w.* $4\frac{7}{12}$ in.—inscribed, "Esemplare del Disegno"—"posto in luce nouamente da Giouanni Orlando Romano a Pasquino. 1609." Dedicated by Orlando to Prince Colonna.

- 1388-1427. History of the Seven Children of Lara. Series of 40 plates. *h.* $5\frac{6}{12}$ in.; *w.* $7\frac{6}{12}$ in. Engraved from the designs of Otho van Veen (Otho Venius). Numbered 1 to 40. Explanations in Spanish and Latin. (*See* Note 6.)
- 1428-1442. The History of the Institution of the Military Order instituted by the Emperor Constantine under the protection of St. George. Series of 15 plates. *h.* $6\frac{6}{12}$ in.; *w.* $4\frac{9}{12}$ in.
- (1428.) Frontispiece, inscribed "Isagogica historia de Constantino max. imperatore instatuta (*sic*) militiæ angelicæ aureatæ constantinianæ sub titulo magni martyris S. Georgii."
- (1429.) The Collars of the Order borne in the air by an angel.
- (1430.) The Archangel Michael fighting a dragon.
- (1431.) The Equestrian Statue of the Emperor Constantine.—"Hoc salutari signo," &c.

- (1432.) Portrait of the Emperor in his youth, and another when older ; from antique monuments.
- (1433.) That of the Empress St. Helen.
- (1434.) The Arms of the Flavian family between two statues of the Emperor.
- (1435.) The Robes of the Knights of the first, second, and third rank.
- (1436.) The Emperor and the Apparition of the Cross.—“Prima visio divinitus,” &c.
- (1437.) The second Apparition.—“Secunda visio Constantino max.,” &c.
- (1438.) The third Apparition.—“Tertia visio Constantino Imp.,” &c.
- (1439.) Constantine creating the new Knights.—“Constantinus Max. Imperator Equites,” &c.
- (1440.) The Finding of the true Cross.—“Crucis Christi inventio,” &c.
- (1441.) Heraclius bearing it in triumph.—“Crux Christi in pristinum,” &c.
- (1442.) St. George and the Dragon.—“S. Giorgius militiæ Constantinianæ,” &c.
- 1443-1451. The nine principal Churches in Rome. Series of 9 plates.
h. $14\frac{6}{17}$ in. ; w. $19\frac{4}{17}$ in. Date, 1600.
- (1443.) The Church of St. Peter in the Vatican.—“Novem ecclesiae urbis una cum principalibus reliquiis, stationibus et indulgentiis.”
- (1444.) The Church of St. John Lateran. “Benedictio Pontificiæ Lateranensis Romae. San Giovanni Laterano Basilica.”
- (1445.) The Church of St. Mary the greater.—“S. Maria Maggiore Basilica.”
- (1446.) The Church of St. Mary of the three Fountains.—“S. Maria Santi Vincentio et Anastasio alle tre fontane, ouero all’ aqua Salvia.”
- (1447.) The Church of St. Paul.—“S. Paolo Basilica.”
- (1448.) The Church of St. Lawrence beyond the walls.—“S. Lorenzo fuor delle mura.”

- (1449.) The Church of St. Sebastian in the Appian Way.
—"S. Sebastiano nella via Appia."

Two states of this print :—

1st. The façade of the church has a pediment pierced by three windows. The words, "Nella via Appia" are engraved below the word "S. Sebastiano." Marked "Nic. van Aelst."

2nd. The façade has a storey pierced with three windows, surmounted by a small pediment with a cross at the top. The words, "Nella via Appia" are placed at the side of the word "S. Sebastiano." Marked "J. J. de Rossi." Dated 1650. (*See* Note 1.)

- (1450.) The Church of the Cross at Jerusalem. "S. Croce in Hierusalem."

- (1451.) The Church of

N.B. Bartsch had never seen the ninth plate of the series, and leaves the name blank.

1452. View of the Vineyard of the Grand Duke of Tuscany.
h. 14 in. ; *w.* $19\frac{6}{7}$ in. Inscribed, "Disegno et sito del sontuoso giardino et palazzo adornato con diverse statue antiche del Ser^{mo} gran duca di Toscana nel monte Pincio."

- 1453-1459. The Seven Wonders of the World. Series of 7 plates.
h. $7\frac{6}{7}$ in. ; *w.* $10\frac{6}{7}$ in. Numbered 1 to 7. This series is preceded by a frontispiece, which is inscribed "Septem orbis admiranda—Romæ, anno CIO.IOC.IIX.—Venduntur Antverpiæ apud Jo. Bap^{am} Vrintium." Dedicated by J. B. Vrint to Charles, Duke de Croy, Prince of Chimay.

- (1453.) The Statue of Jupiter Olympus.
(1454.) The Colossus of Rhodes.
(1455.) The Temple of Diana at Ephesus.
(1456.) The Walls of Babylon.
(1457.) The Tomb of Mausolus.
(1458.) The Pharos of Alexandria.
(1459.) The Pyramids of Egypt.

Later copies have "Venduntur Antverpiæ apud Franc. van den Wyngaerde" instead of J. B. Vrint's name.

1460. Plan of Rome, in twelve leaves, to form one plate. Each leaf is $h. 19\frac{6}{7}$ in., and $w. 14\frac{1}{2}$ in. Inscribed, "Recens prout hodie jacet almæ urbis Romæ," &c., and "Antonius Tempesta florentinus invenit, delineavit et incidit. Anno MDCVI." "Romæ," &c. Dedicated by J. D. de Rubeis to Cardinal Pamphili.
1461. Plan of Ancient Jerusalem, as it was in the time of Christ, in four leaves to form one plate. Each leaf is $h. 15\frac{1}{2}$ in., and $w. 21$ in. Inscribed, "L'Antichissima citta de Gierusalemme come era," &c. Marked "Antonius Tempesta fecit."—"Andrea Vacchario Stampa in Roma alla zeccha vecchia."

ADDITIONAL LIST.

THE words Uni. Cat. are used for the Universal Catalogue of Books on Art (under revision), 1870. Where these are used, this is the authority for assigning the work to Tempesta.

The other contractions used are,—Bodl., Bodleian Library; B. M., British Museum; S. K., South Kensington Museum; Cicogn., Count Cicognara's Collection, and designate the libraries in which the works are found.

A.—Sedici Cavalli in varie mosse incisi da Giuseppe Rossi Vicentino.
8vo. N. p., n. d.

Cicogn.
Uni. Cat.

B.—Serie di Cavalli in varj movimenti: 30 tavole. Dedicate al Duca di Bracciano. 4to. N. p. 1590.

Cicogn.
Uni. Cat.

N.B. This is probably the series numbered in Bartsch 941-968, although the title does not correspond. Possibly both descriptions contain only a part of the full title of the work.

C.—Figuræ Biblicæ. AT. Obl. 8vo. (Rome? 1590.?) B. M.
Uni. Cat.

ENGRAVED WORKS OF TEMPESTA. 49

D.—Il primo e il secondo libro delle Caccie intagliate per mano di
AT. Fifty plates. 8vo. Roma. 1598. Cicogn.
Uni. Cat.

E.—Nova Raccolta de li animali disegnati et intagliati di AT per
Gio. Domenico Rossi. 4to. N. p. (1660?) B. M.
Uni. Cat.

F.—Metamorphoseon sive Transformationum Ovidianarum, &c.
Æneis formis ab Antonio Tempesta.
Edition à Fr. Bardi. 12mo. N. p., n. d. Bodl.
Uni. Cat.
Another edition, à W. Barr. 4to. N. p., n. d. Bodl.
Uni. Cat.

N.B. These are later editions of the series, numbered in Bartsch
638-787.

G.—Metamorphoses, iconibus representatæ Ant. Tempesta inventore.
With plates. 4to. Parisiis : Monurnet. N. d. Uni. Cat.

N.B. The illustrations in this work are probably engraved after the
series numbered 638-787 in Bartsch.

H.—La Gerusalemme Liberata di Torquato Tasso con la vita del
medesimo argomenti incisa ne' rami del Tempesta.
Twenty plates. Fol. Urbino. 1735. S. K.
Uni. Cat.

N.B. These plates are possibly from the designs series 1208-1227
or 1228-1247 in Bartsch.

I.—Il Goffredo con le figure in rame del Tempesta. 12mo
Roma. 1607. B. M.
Uni. Cat.

Repeated with the same illustrations. 12mo. Roma.
1621, 1646, 1657. Uni. Cat.

N.B. The 1607 edition is probably the first edition of the series of
designs numbered in Bartsch 1188-1207.

J.—Il Goffredo con gli figure intagliate in rame dal Tempesta. 12mo
Roma. 1657. Uni. Cat.

N.B. These plates are possibly those mentioned No. I, as repeated
in 1657.

K.—La Gerusalemme Liberata, tradotta in Lingua Bolognese da
G. F. Negri. Canti XIII. con annotazioni, e con le figure del
Tempesta. Fol. Bologna. N. d.

B. M.
Uni. Cat.

L.—The Defeat of the Ammonites by Jephtha. *h.* $7\frac{1}{2}$ in.; *w.* $10\frac{1}{8}$ in.
Marked "A. Tempeest. (*sic*) inven."—"C. Ryckemans schulp."
"Visscher excud."

Inscribed in the margin—

"Ammonium in Regem consurgens tristibus armis

"Mispæ Castra locans, cogit ad arma viros

"Post votum fugat Ammonios, urbesque viginti

"Occupat, et victor fortia regna premit.

"Judges, cap. 11, ver. 32."

Numbered in the margin 3.

This plate is one of a series of six illustrating the story of Jephtha. The other five plates are designed by P. de Jode. Numbered in the margin 1 to 6.

In what form these prints originally appeared is not certain. They are included in a collection of engravings entitled "Theatrum Bibli-cum, hoc est Historiæ," &c., published by Nicolas Johannis Piscator (Nicholas John Visscher), 1650, and containing several hundred engravings, the plates of which he had obtained. (*See* Notes 10 and 15.)

M.—The Attack on Rome by Charles Duke of Bourbon. *h.* $11\frac{7}{8}$ in.; *w.* $16\frac{3}{4}$ in. Marked "Anton. Tempest. invent."—"C. Boel incidit." Numbered in the margin 2. Inscribed in the margin—

"Milite Cæsareo, Borbonius occupat Heros

"Magnanimus magni Capitolia celsa Quirini

"At fidens armis, dum mœnia scanderet Urbis

"Concidit, heroes sic, sic ire per umbras."

This plate is doubtless one of the series of eight prints designed by Tempesta, and engraved by Cornelius Boel, of the battles of Charles V. and Francis I. (*See* Note 16.)

WOOD ENGRAVINGS.

N.—Illustrations to the Four Evangelists. Series of 149 plates, many of them repeated more than once. *h.* $3\frac{1}{8}$ to 4 in. ; *w.* $4\frac{1}{8}$ to 5 in., including marginal lines. Designed by Tempesta. Some marked with his monogram, and cut by various hands ; some by an engraver using the initials L. P.

These plates appear as illustrations to an Arabic edition of the four Evangelists, and also an Arabic and Latin edition, and are fully described in the Introduction, and reproduced on a slightly reduced scale.

NOTES TO THE CATALOGUE.

NOTE 1.

Nicolas van Aelts (or Aelst) was born in Brussels, about 1527, and carried on the business of print-selling in Rome from about 1550 to 1600. He frequently, as in this case, inserted his own name as publisher, sometimes omitting the engraver's name altogether. Heineken notices a set of 12 plates of birds engraved by him. If these dates are correct, Van Aelst must have been an old man in 1613.—(Bryan.)

NOTE 2.

Pietro Stefanoni was a publisher, and also an engraver. He lived about 1620. His mark as an engraver was usually P. S. F.—(Bryan.)

NOTE 3.

Natalis Bo^{us} probably is the mark of Natalis Bonifaccio or Bonifazio, who worked as an engraver about 1590. His works are usually etchings executed in a free, spirited style. On some of his engravings he has signed his name, Natalis Bonifacius Sibenicensis.—(Bryan.)

NOTE 4.

Bartholomew Sprangher was born at Antwerp, in 1546. He received his art education in the Low Countries. He afterwards travelled through France to Italy, where he remained some years. He went to Vienna in 1575, and was ennobled by the Emperor Rodolphus II. in 1588. He died at Prague about 1628.

His design is mannered and constrained, and his attitudes affected and unnatural. However, his imagination was ready and inventive, his composition rich, and his execution facile. He occasionally etched in a slight but masterly style.—(Bryan.)

NOTE 5.

Baptista Parmensis, the publisher of the plate catalogued No. 495, is mentioned by Zani as Battista Pensieri da Parma. He was a designer, engraver, book- and print-seller, and was born in 1530, or earlier. He chiefly resided at Rome. His prints are engraved in a style resembling Cornelius Cort.—(Bryan.)

NOTE 6.

Otho Venius, or Otho van Veen, was of a distinguished family of Holland. He was born at Leyden, in 1556. His first masters were Isaac Nicolas and Jodocus van Winghen. He went at an early age to Rome and became the pupil of Federigo Zuccaro, and, after a residence of seven years, to Germany. Afterwards returning to the Netherlands, he finally established himself at Antwerp, where Rubens was his pupil. He held the office of principal painter to the Archduke Albert, and was appointed Master of the Mint. He died in 1634.

His works exhibit a fertile and inventive genius; his compositions are learned and judicious, and his design more graceful and correct than that of his Flemish contemporaries. His heads are graceful and expressive. He was one of the earliest Flemish artists who showed a true knowledge of *chiaro-scuro*. He distinguished himself in literature, and generally embellished his works with his own designs. The Roman and Batavian war was an exception: here he only appears as the author.—(Bryan.)

NOTE 7.

Jacques Callot was born of a noble family at Nancy, in Lorraine, in 1593. He fled from home at the age of twelve, and, joining a company of gipsies, he found his way to Florence, where he was enabled to study drawing. He afterwards stayed some time in Rome. After an absence he returned to Rome, and studied drawing under Giulio Parigi, and engraving under Philip Thomasin. He soon abandoned the graver for the etching-needle. He afterwards lived at Florence, under the patronage of Cosmo II., then at Nancy, under that of Henry of Lorraine, and in 1628 he went to Paris, and was employed by Louis XIII. His etchings number upwards of 1,500, and display great fertility of invention and variety of style. His best prints are those in which he has confined himself to small figures; when he attempted a larger scale, his style became heavy. The drawings of Callot are said to possess even more spirit than his prints. The etchings of beggars are probably the best-known works of Callot.

Raphael Sciaminossi, or Scaminossi, was born about 1570, and was still living in 1620. He was a native of Borgo S. Sepulcro, and a scholar of Raffaellino del Colle. He was an historical painter of some merit, but is better known as an engraver. He made a considerable number of etchings in a bold, effective style. His drawing is tolerably correct. He marked his name on his plates sometimes Schiaminossi, and also Sciamonossi.—(Bryan.)

NOTE 8.

Jacobus Laurus, or Giacomo Lauri, an engraver, was a native of Rome. In 1612 he published a set of prints entitled "*Antiquæ Urbis Splendor, &c.*," executed with the graver in a poor style.—(Bryan.)

NOTE 9.

David Riccio de Volterre: this is probably meant for Daniello Ricciarelli, generally known as Danielle di Volterra, who was born at Volterra circa 1491,

and died in Rome in 1566. He studied painting under Razzi, and afterwards under Baldassare Peruzzi. Afterwards settling at Rome, he was employed in the decoration of the church of La Trinita da Monti. Assisted by the advice of Michael Angelo, he painted there the celebrated picture of the "Deposition from the Cross." He afterwards devoted himself to sculpture. He received a commission to execute a bronze equestrian statue of Henry II. of France. The horse only was completed in his lifetime; but as he had left models for the figure, his executors offered to have the statue finished. This was declined, and the horse, when it arrived in Paris, was used for an equestrian statue of Louis XIII. His style, both in painting and sculpture, was founded on that of his friend Michael Angelo, to whose instructions he was much indebted.—(Vasari.) Tempesta probably made his engraving from the original model or design.

NOTE 10.

Peter de Jode the elder, the son of Gerard de Jode, an artist of Antwerp, was born in 1570. His father was his first master, but he learnt engraving from Henry Goltzius. He afterwards went to Italy for study. He returned to Antwerp about 1601. His drawing is very correct, and though his command of the graver is less daring and bold than that of his instructor, he is less mannered and extravagant. He died in 1634, leaving a son named after himself, who rose to still greater distinction as an engraver.—(Bryan.)

NOTE 11.

Giovanni di Bologna was born in Flanders, circa 1525. Early in life he settled in Florence, where he studied sculpture and became the chief of a great school. His style, founded on that of the later period of Michael Angelo, is grand and dignified, although less pure and truthful than the productions of an earlier age. He was a man of genius and of great industry, and, having numerous pupils, he has left a vast number of works. He died at Florence in 1608.—(Italian Sculpture of the Middle Ages, &c. : a descriptive catalogue, by J. C. Robinson, South Kensington Museum. 1862.)

NOTE 12.

Francesco Villamena was born at Assisi, circa 1566. His master is unknown. He became eminent as a designer and engraver. His style of engraving is bold and facile. His prints are clear, but wanting in power and knowledge of *chiaro-scuro*; his correctness of drawing, however, redeems his work. He died about 1626, leaving as the result of his labours numerous prints.—(Bryan.)

NOTE 13.

Giovanni Maggi, a native of Rome, flourished circa 1600. The dates of his birth and death are uncertain, but we have prints by him dated 1595 and 1618. He painted landscapes and architectural views, but is best known as an engraver. He sometimes marks his prints J. Maius.—(Bryan.)

NOTE 14.

Michelagnolo Buonarroti (Michael Angelo) was born in 1474, of a noble family, at Chiusi-e-Caprese, in Arezzo. When fourteen, he was placed to learn painting, under the Ghirlandajos at Florence, and afterwards admitted to the School of Sculpture established by Lorenzo the Magnificent, and of which the sculptor Bertoldo was the chief. He died at Rome in the year 1564.

NOTE 15.

Nicholas John Visscher was an engraver and printseller residing at Amsterdam about 1600. He etched, in a spirited and masterly manner, small landscapes, with figures, &c. He also engraved several portraits.—(Bryan.)

NOTE 16.

Cornelius Boel, a Flemish engraver, born at Antwerp, about the year 1580. He worked chiefly with the graver, in the style of the Sadelers, in whose school it is probable he was instructed. His plates are executed in a clear, neat style, and possess considerable merit. He engraved a set of oval plates for the fables of Otho Venius, published at Antwerp in 1608. His most considerable works were eight large plates of the battles of Charles V. and Francis I., after Antonio Tempesta. He was probably in England, as appears from one of his plates, the frontispiece to a Bible, published by royal authority in 1611, which is signed, "C. Boel fecit in Richmond 1611." We have also by him a portrait of Henry, Prince of Wales, and a plate of The Last Judgment, signed, "Cornelius Boel."

NOTE 17.

In the description of the series of Illustrations to the life of Christ (Nos. 291—324), the expression "*gravé au seul trait*" is translated "engraved in a slight, masterly manner, with an uncrossed stroke." This form of expression is not to be found in dictionaries, but the translation given in the text is the meaning it now bears: formerly it had a different signification. It seems that it was used, at the time Bartsch wrote, with reference to plates engraved in the style invented by Claude Mellan. His manner of execution was to engrave with a series of parallel lines without hatching, and to give the form, and light and shade, by thickening the lines in parts and by deflecting them slightly. The best known engraving by Mellan was a sudarium entirely engraved with a single spiral line, one end of which was on the nose of Christ's face, and the other at the edge of the plate.

Lectori Philarabico.

INTER libros, qui duobus ferè abhinc sæculis Romæ prodierunt ex amplissimo ac magnificentissimo Linguarum exhoticarum Typographeo, quod hortante Gregorio XIII. P. M. ære proprio extruxit Ferdinandus Medices tum S. R. E. Cardinalis, Hic, qui penè ex oblivione erutus nunc iterum Tibi, philarabice Lector, exhibetur, nihil initio tulit præfixum in fronte, nec quidquam ad Eum præfatus est Io. Baptista Raymundus, eidem Typographeo Præpositus, & earundem Linguarum Interpres clarissimus. Cujus omissionis ea tum ratio fuit, quia, ut ex monumentis constat, in animo haberent alicui majorum Gentium Principi dicare, eo consilio, ut pro Ecclesiae bono Linguarum studium in Orbe Christiano promoveretur. Utilitates enim longè maximæ cùm ad refutandos Infidelium errores, & proferenda Religionis nostrae Pomeria, tum ad sensum Scripturae penitus assequendum, ex hisce hauriuntur, quae apud sexcentos hujus provinciae Scriptores fusè recensentur; & ego in Diatriba, quam inserui in mea versione Kimchiani Commentarii ad Jesaiam, quae nunc proelum exercet, exiguum aliquod specimen dedi pro assignando etymo vocis עלם adversus Hebraeorum commenta. Sed quum jam e vivis excessisset, nullo superstite filio, Franciscus I., Magnus Etruriae Dux anno 1587, necesse idcirco fuit, ut Frater ejus Ferdinandus relictâ Purpurâ Florentiam rediret ad capessendam Dominationem. Hinc minus alacriter res procedere coepit, donec paulatim prorsus ab excusione cessatum fuit, omneque consilium evanuit; siquidem plura magni momenti excudenda in promptu erant Latinâ Togâ donata, quae adhuc luce carentia in insigni Laurentiana Bibliotheca hodie adservantur. Neque verò hujus tam praeclaræ Officinae nomen ob id prorsus

interiit, etenim permansit in illis, quae deinceps Eam exceperunt, quae quidem fundamenta sua Huic referunt accepta, quum ex ejusdem Instrumentis ac Cimeliis habuerint initium. Ex quo facile intelligi potest, quanto apparatu, quantaque rerum omnium copia instructa fuerit, quandoquidem etiam hodierna die nulla cum Hac non solum in characterum nitore, sed et in apparatu possit comparari, sicuti fidem faciunt ii, qui alias conspexerunt. Quam ob rem tanti aestimata fuit a subsequentibus Principibus, ut pro eximio Regiae Magnificentiae monumento habuerint : sic quum nonnullis justissimis de causis distracta fuerit anno 1596, Cosmus II. conditoris filius, omnem lapidem movit, ut rescinderetur Instrumentum, cujus vi, regnante Patre, fuerat alienata, idque peractum fuit anno 1610. Itaque in Mediceorum potestatem quasi postliminio reversa, postea translata fuit Florentiam, et in regio Gazophylacio Palatii veteris collocata, ubi omnino confusa delituit, donec Cosmus III. arcessit e Monte Libano Petrum Benedictum e Marotinarum Gente, qui postea nomen Jesuitarum Familiae dedit, eique mandavit, ut in ordinem redigeret ; qui quidem aliqua ex parte digessit, majorem vero et praecipuam partem, prout erat, reliquit. Denique, PETRUS LEOPOLDUS in humaniorum Literarum instaurationem, quae semper in hac praeclarissima Civitate, veluti propria sede, floruerunt, enixissime incumbens, ea etiam, quae praefatus Benedictus reliqua fecerat, jussit me, sane imparem, ad finem perducere ; adductus etiam assiduus Exterorum precibus pro uno aut altero istorum Exemplarium impetrando. Hisce igitur absolutis, perspectoque defectu, quo Liber hic laborabat, ne quid, quod ad illum spectat, Lectorem philarabicum lateret, de eo supplendo praecepit. At hujus consilii ea potissimum ratio fuit, quia RELIGIOSISSIMUS PRINCEPS omne regni sui decus ponit ἐν τῇ εἰς τὸ θεῖον εὐσεβείᾳ, hoc est, in pietate erga Deum, ejusque Divinae Legis observantiâ, cujus studio Sapientia simul parabilis & Prudentia, duo summae felicitatis sola et certissima instrumenta ; idcirco voluit esse, qui Eam interpretarentur etiam Arabico Idiomate, non admodum ab eo dissimili, quo tradita fuit

initio. Ita enim putavit SAPIENTISSIMUS PRINCEPS multò facilius esse, mentem assequi, et judicia observat, summi Legislatoris percipere, qui dicta factaque mortalium videt, muneratur, ulciscitur: qua quidem in re genio subjectae Sibi Gentis indulxit, quae semper solita fuit veritatem ex purioribus fontibus haurire.

Haec mihi subeunti jussa DOMINI MEI longè CLEMEN-
TISSIMI visum est supplementi loco adscribere, aliàs, ob ingenioli mei tenuitatem, nunquam in eum me locum adduci passus fuisset, ut huic Operi manus injicerem, quod te, Amice Lector, monitum volo, ne me audaciae ac temeritatis incuses. Quanto autem in pretio sint apud Eruditos Libri, qui ex hac Officina prodierunt, jam gravissimorum hominum judicio, immo unanimi omnium consensu declaratum est. Quam ob rem in hac officii mei parte diutius immorari opus non est: illud tantùm commemorabo, quod Exteri omnes uno ore fatentur, majorem sibi comparasse gloriam Florentinorum Gentem ob Arabicas, aliasque Orientes Literas, Italiae ac caeteris Europae regionibus illatas, quàm ob instauratas Graecas et Latinas. Et re quidem vera praedictus Raymundus "exegit monumentum aere perennius, regalique situ Pyramidum altius" in concinnanda editione Avicennae; cujus etsi unum tantùm habuerit exemplar, idque innumeris affectum lacunis, tamen Vir Doctissimus (nescio utrum ingenio, an divinatione usus) ita supplevit, ut quid potius admirentur, quàm quid in eo reprehendant, invenerint Eruditi. Vale.

Dabam Florentiae ex Typographeo Linguarum exho-
ticarum V. Kalend. Julii 1774.

CAESAR MALANIMEUS.

(TRANSLATED.)

To the Arabic-loving Reader.

AMONGST the books that nearly two centuries ago went forth at Rome from the largest and most magnificent printing-press for foreign languages, which, under the auspices of Pope Gregory XIII., Ferdinand de Medici, then Cardinal of the Holy Roman Church, established at his own expense, this, which is rescued from almost entire oblivion, is once more presented to you, Arabic-loving reader. It has no title-page, and John Baptist Raymond, the superintendent of the above-named press, and a renowned scholar and linguist, has given no preface. It appears from various documents that the reason for this omission was, that it was intended to dedicate the work to a prince of one of the chief nations of Europe, so that the study of languages should be promoted in the Christian world, for the benefit of the Church. For services of the greatest possible value, as well for the refutation of the errors of infidels and the extension of the pale of our Church, as for the accurate attainment of the meaning of Scripture, are derived from these very works, which numberless writers in this department have exhaustively reviewed; and in the dissertation, which I have inserted in my edition of the Commentaries of Kimchi* on Isaiah, now in the press, I have given some slight example, where I have fixed the etymology of the word עלמה (Anglicè, virgin), as against the Rabbinical interpretation. Now, when Francis I., the Grand Duke

* Kimchi's *Psalter* was the first book printed in the Hebrew language, A.D. 1477.

of Tuscany, died in the year 1587, leaving no surviving son, the necessity arose that his brother Ferdinand should relinquish the purple and return to Florence to undertake the government. From this time the undertaking began to advance with less rapidity ; by degrees the printing was entirely discontinued, and the whole scheme was abandoned ; and this, notwithstanding that several works of great importance had already received a Latin garb and were quite ready for the press, the which works, still preserved in the renowned Laurentian library, have never seen the light up to this day. And yet the name of this famous printing-press did not utterly perish on this account, but survived in those which afterwards succeeded to it ; for to it they attribute their own foundation, seeing that they started with the apparatus and "plant" that had belonged to it. Hence it may be easily understood how amply it was furnished with printing utensils and fittings of all kinds, seeing that even in the present day, as is proved by those who have seen other presses, there is not a single one that can be compared with it, whether in regard to the clearness of the type or the completeness of its apparatus. For these reasons, it was so esteemed by later princes as to be held as a remarkable monument of royal magnificence. Hence, when for certain weighty reasons it was dismantled in the year 1596, Cosmo II., the son of the founder, left no stone unturned to annul the instrument under which it had been alienated, and this was accomplished in the year 1610. It was afterwards removed to Florence, and placed in the royal treasury of the old palace, where it lay hid in utter disorder, until Cosmo III. sent for Peter Benedict, the Maronite, from Mount Lebanon (who afterwards gave his name to a house of the Jesuits), and commissioned him to put it in order. This he accomplished to some extent, but left the greater and principal part just as it was. Lastly, Peter Leopold, devoting the utmost energy to the restoration of literature (which has always flourished in this illustrious State, as its chosen seat), commanded me, though quite unequal to the task, to finish that which the before-mentioned Benedict had left undone. To this he was further

urged by the earnest requests of foreigners to obtain one or other of the aforesaid copies. When this task had been completed, and it was seen what was deficient in the book, he enjoined me to supply that deficiency, that nothing which referred to it might be wanting to the student of Arabic. But the especial reason for this scheme was that my most religious Prince finds all the glory of his reign ἐν τῇ εἰς τὸ θεῖον εὐσεβείᾳ, that is, in piety towards God, and in the observance of His Divine Law, by the study of which both wisdom and prudence, the two alone and surest means of attaining perfect happiness, can be acquired. Therefore he desired that in the translation the Arabic idiom should be preserved as far as possible in the form in which it was originally given. Thus our most wise Prince thought that it would be much easier for the mind to comprehend and recognize the judgments of the Great Lawgiver, who sees and observes the words and deeds of mortals, who rewards and punishes; and herein he has yielded to the spirit of the people under his sway, who have always been wont to draw truth from the purest sources. In accepting these commands of my most Gracious Lord, I have thought it right to add them in an appendix, otherwise, on account of the feebleness of my poor wit, I would never have allowed myself to be induced to lay hand to this work; and of this, dear reader, I would have you apprised, that you may not charge me with rash hardihood. The high estimation amongst the learned of the publications of this press has been already declared by the weightiest judgments, nay, by universal consent. Wherefore I need not dwell further on this portion of my work; this alone will I assert, that the glory which Florence has obtained by introducing to Italy and all Europe Arabic and other Oriental works, is greater than that she has gained by the revival of Greek and Latin literature; and of a very truth, Raymond, by publishing an edition of Avicenna, "has raised a monument more lasting than brass and higher than the Pyramids." For, although he had only one copy of this author, and that abounding in countless defects, yet that great scholar (be it by his native wit or by magic

art) has so ably supplied the omissions, that scholars have found it easier to admire than to criticise it. Farewell.

Written at Florence, from the printing-press of foreign languages, June 27, 1774.*

CÆSAR MALANIMEUS.

* It is difficult to understand the date intended by Malanimeus. He may have meant July 5, but possibly it may have been intended for what would be represented by A.D. v. Kalendas Julias, 1774.

Marks of Tempesta.

Æ F, Æ

Ant. Tempesta f.

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Æ

A.T.f. Æ F. Æcit.

*Marks of one of the Engravers of the Woodcuts in the
Arabic Bible.*

—P. —L.P.—

S A N C T U M
D E I
E V A N G E L I U M
A R A B . L A T

EVANGELIUM SANCTUM

DOMINI NOSTRI JESU CHRISTI

CONSCRIPTUM A QUATUOR

EVANGELISTIS SANCTIS

I D E S T

MATTHAEO, MARCO, LUCA, ET JOHANNE.



ST. MATTHEW.





The Virgin adoring Christ.



The Adoration of the Magi.



The Flight into Egypt.



The Massacre of the Innocents.



The Baptism of Christ.



The Temptation of Christ.



The Sermon on the Mount.



Christ cleansing the Leper.



The Centurion beseeching Christ to heal his Servant.



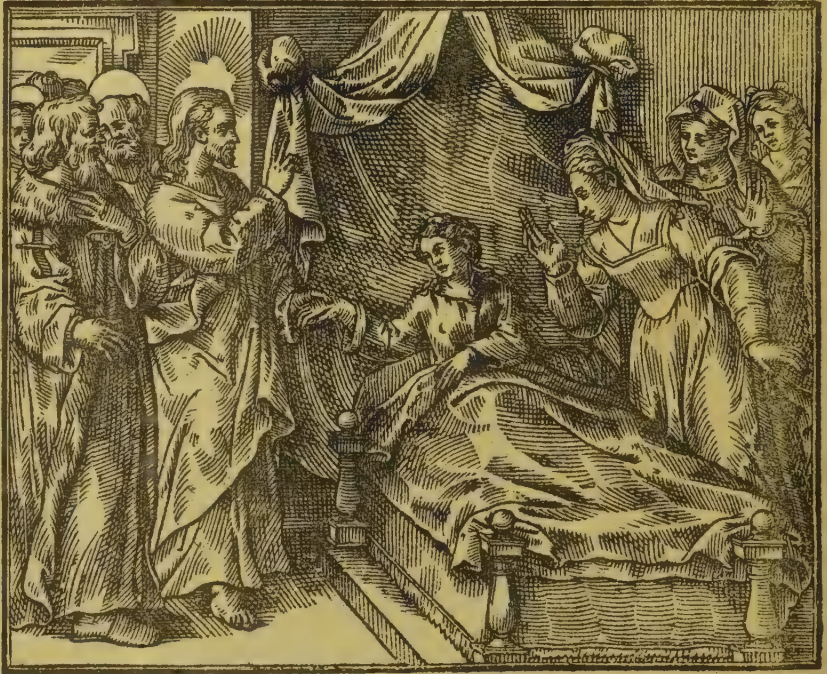
Christ stilling the Storm.



Christ driving out the Devils.



Christ curing the Woman having an Issue of Blood.



Christ raising a certain Ruler's Daughter.



Christ restoring Sight to the Blind Men.



Christ giving Speech to the Dumb Man.



*Christ reproving the Blindness of the Pharisees concerning
the Breach of the Sabbath.*



Christ restoring the withered Hand.



Christ healing a Man possessed of a Devil, blind and dumb.



Christ addressing the Multitude—the Parable of the Sower.



*Herodias receiving the Head of John the Baptist in
a Charger.*



Christ feeding the Five Thousand.



Christ rebuking Peter for his Want of Faith.



*The Canaanite Woman's Faith: Christ healeth her
Daughter.*



*Christ delivering unto Peter the Keys of the Kingdom
of Heaven.*



The Transfiguration of Christ.



Christ rebuking the Devil in the Lunatic.



*Christ calling a little Child and warning the Disciples
when they asked Who is the greatest in the Kingdom of
Heaven.*



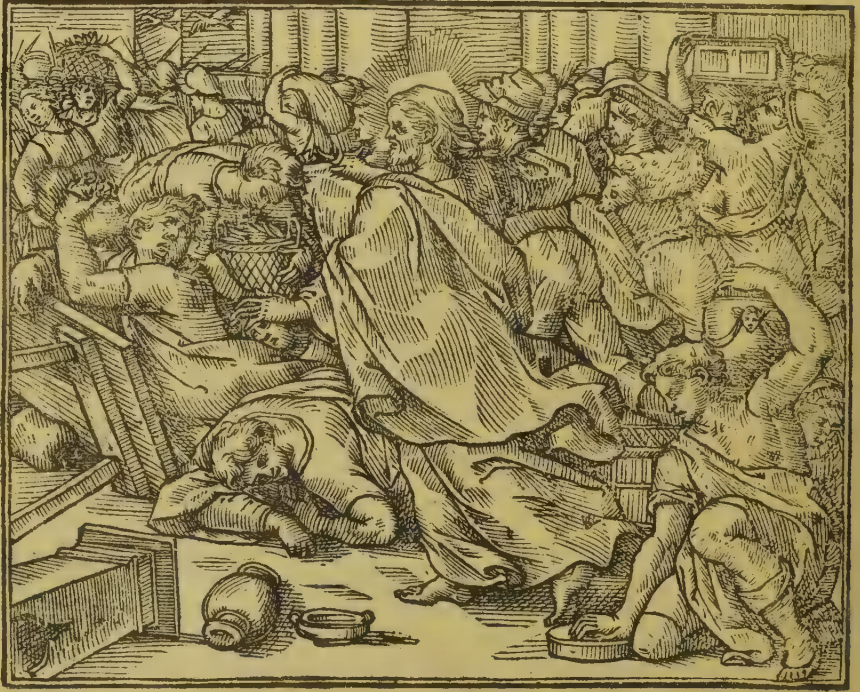
*Christ commanding the Disciples to Suffer Little
Children to come to Him.*



*The Mother of Zebedee's children with her sons, worshipping
Christ and desiring a certain thing of Him.*



Christ's Entry into Jerusalem.



Christ casting out of the Temple those that bought and sold.



Christ cursing the Barren Fig-tree.



Christ foretelling the Destruction of the Temple.



*Christ in Bethany at the house of Simon, declaring concerning
the Woman with an Alabaster Box of very precious Ointment.*



The Last Supper.



Christ's Agony in the Garden.



Judas betraying Christ with a Kiss.



Christ spat upon and buffeted.



Christ Scourged.



Christ receiving the Crown of Thorns.



The Crucifixion.



Joseph of Arimathea removing the body of Christ.



*Mary Magdalene and the other Mary at the Sepulchre;
the Angel declaring Christ risen.*



ST. MARK.





John Baptizing and Preaching in the Wilderness.



Christ at Capernaum healing the Man sick of a Palsy.



Christ at Jericho restoring sight to Bartimeus.

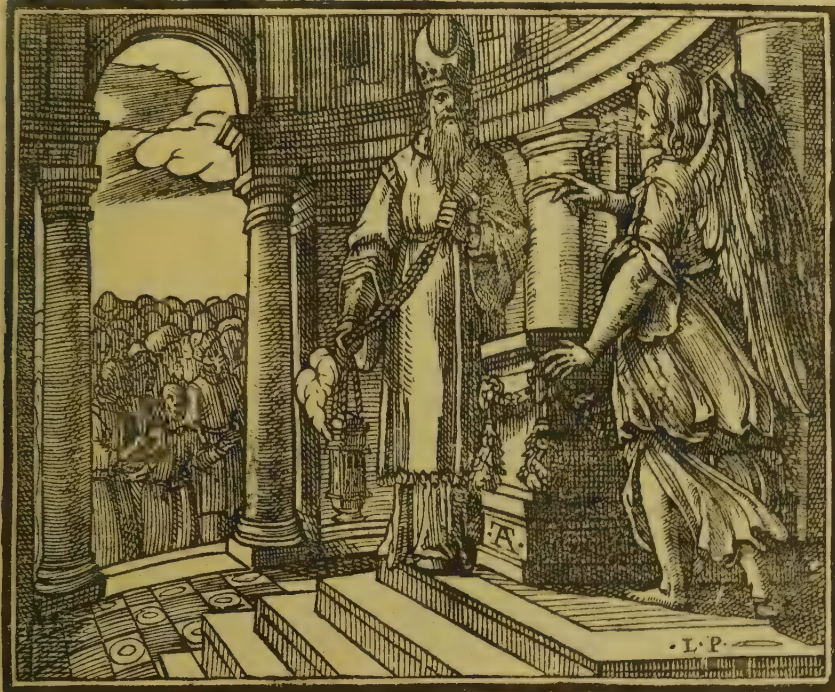


Christ risen, appearing unto two of the Disciples.



ST. LUKE.





*The Angel of the Lord appearing to Zacharias in the
Temple.*



The Annunciation.



*The Virgin entering the house of Zacharias,
and saluting Elizabeth.*



*Shepherds abiding in the field at night ; the Angel of the
Lord announcing the Birth of Christ.*



The Circumcision.



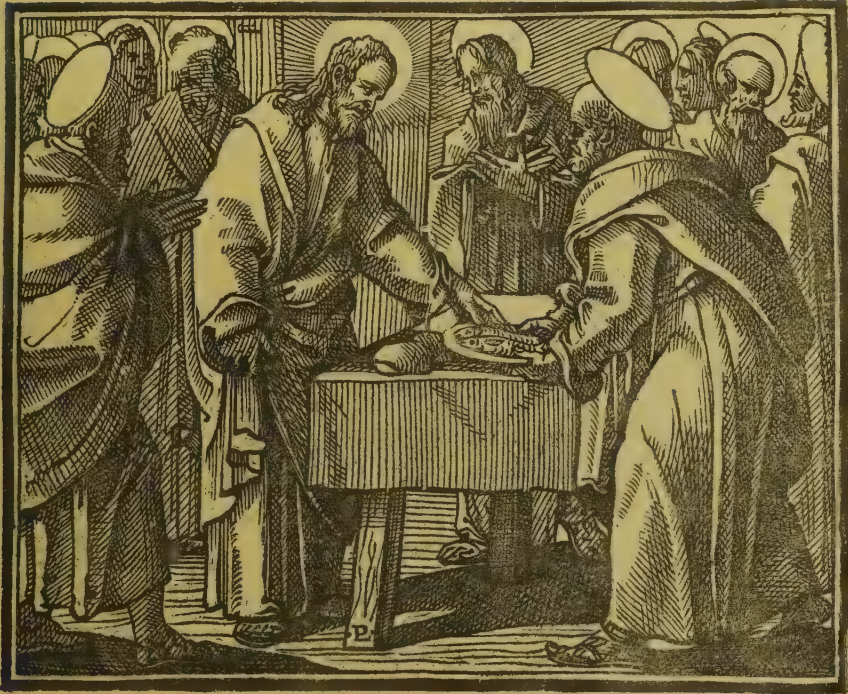
Christ seated in the Temple, in the midst of the Doctors.



Christ restoring to life the Son of the Widow of Nain.



*Christ sees Zaccheus the publican in the sycamore-tree,
and announces that he will abide at his house.*



*Christ risen, appearing to the Apostles, and reproving
their unbelief.*



ST. JOHN.





The Marriage Feast at Cana.



Christ conversing with the Woman of Samaria at the Well.



*Christ at the pool of Bethesda cures a certain man, which
had an infirmity thirty and eight years.*



Christ delivering the Woman taken in Adultery.



Christ gives sight to the Man born Blind.



Christ washes the Disciples' feet.



Mary Magdalene sees Christ in the Garden.

ROMAE

In Typographia Medicea.
M. D. XCI.



BS
2555
A2
T4
1873

Tempesta, Antonio, 1555-1630, *illus.*

... The four evangelists. Arabic and Latin. With woodcuts designed by Antonio Tempesta. Edited by Alfred Aspland, F. R. H. S. Manchester, Pub. for the Holbein society by A. Brothers; [etc., etc.], 1873.

4 p. l., 135, [1] p. illus. (facsim. incl. 67 woodcuts) 4 fold. pl. (facsim.) 22½ x 17". (The Holbein society's facsimile reprints. [v. 8])

Reproduction of woodcuts only.

CONTENTS. — General introduction and notice of Ant. Tempesta. — Catalogue of the engraved works of Tempesta. — Notes to the Catalogue. — Preface of Malantheus. — Monograms indicating Tempesta's

(Continued on next card)

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